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THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

25 JUNE 1962—40c a copy / \$8 a year

THE COLA GIANTS
—air budget build-up
in Coke-Pepsi battle
hits highest mark in
history p 27

CIGARETTES CPM
—how much it costs
tobacco makers to hit
smoking viewers on 45
net shows p 31



Wonderful as TV is today, projects like this communications satellite promise even greater advances for TV tomorrow. Soon we can hope to see and hear things *as they happen* all around the globe. These stations are proud to be part of Television's contribution in bringing the whole, wide world home to us.

KOB-TV	Albuquerque
WSB-TV	Atlanta
KERO-TV	Bakersfield
WBAL-TV	Baltimore
WGR-TV	Buffalo
WGN-TV	Chicago
WFAA-TV	Dallas
KDAL-TV	Duluth-Superior
WNEM-TV	Flint-Bay City
KPRC-TV	Houston
WOAF-TV	Kansas City
KARK-TV	Little Rock
KCOP	Los Angeles
WISN-TV	Milwaukee
KSTP-TV	Minneapolis-St. Paul
WSM-TV	Nashville
WVUE	New Orleans
WNEW-TV	New York
WTAR-TV	Norfolk-Tidewater
KWTV	Oklahoma City
KMTV	Omaha
KPTV	Portland, Ore.
WJAR-TV	Providence
WTVD	Raleigh-Durham
WROC-TV	Rochester
KCRA-TV	Sacramento
KUTV	Salt Lake City
WOAI-TV	San Antonio
KFMB-TV	San Diego
WNEP-TV	Scranton-Wilkes Barre
KREM-TV	Spokane
WTHI-TV	Terre Haute
KVOO-TV	Tulsa

TV'
S
future

Television Division

Edward Petry & Co., Inc.
The Original Station Representative

IN THE INDIANAPOLIS MARKET



Meet the Richard Elliotts, "the typical WXLW family" enjoying a backyard barbecue.

...Is a Happy Circumstance of an Appreciative Audience Enjoying WXLW's Programming for Adults! Now for the first time a radio station profiles its audience for you. We've always claimed it and Walker Research helped us prove it . . . WXLW has *the adult audience* in the Indianapolis market. Overwhelming response to our request for letters describing "the typical family" . . . coupled with Walker Research in-person interviews* . . . point out that "the typical WXLW family" has *30% greater income than the average city, county or state resident. This means greater buying power!* In a 20 county market of 339,590 radio homes reached by WXLW we deliver 30% reaching an average of 58,060 homes daily (NCS '61).

In the Indianapolis Market WXLW Adult Listeners enjoy an above average position in terms of acquired goods and potential buying power. You get this one third of the Indianapolis Market (over 26% of the total population of the State of Indiana) when you buy WXLW in Indianapolis.

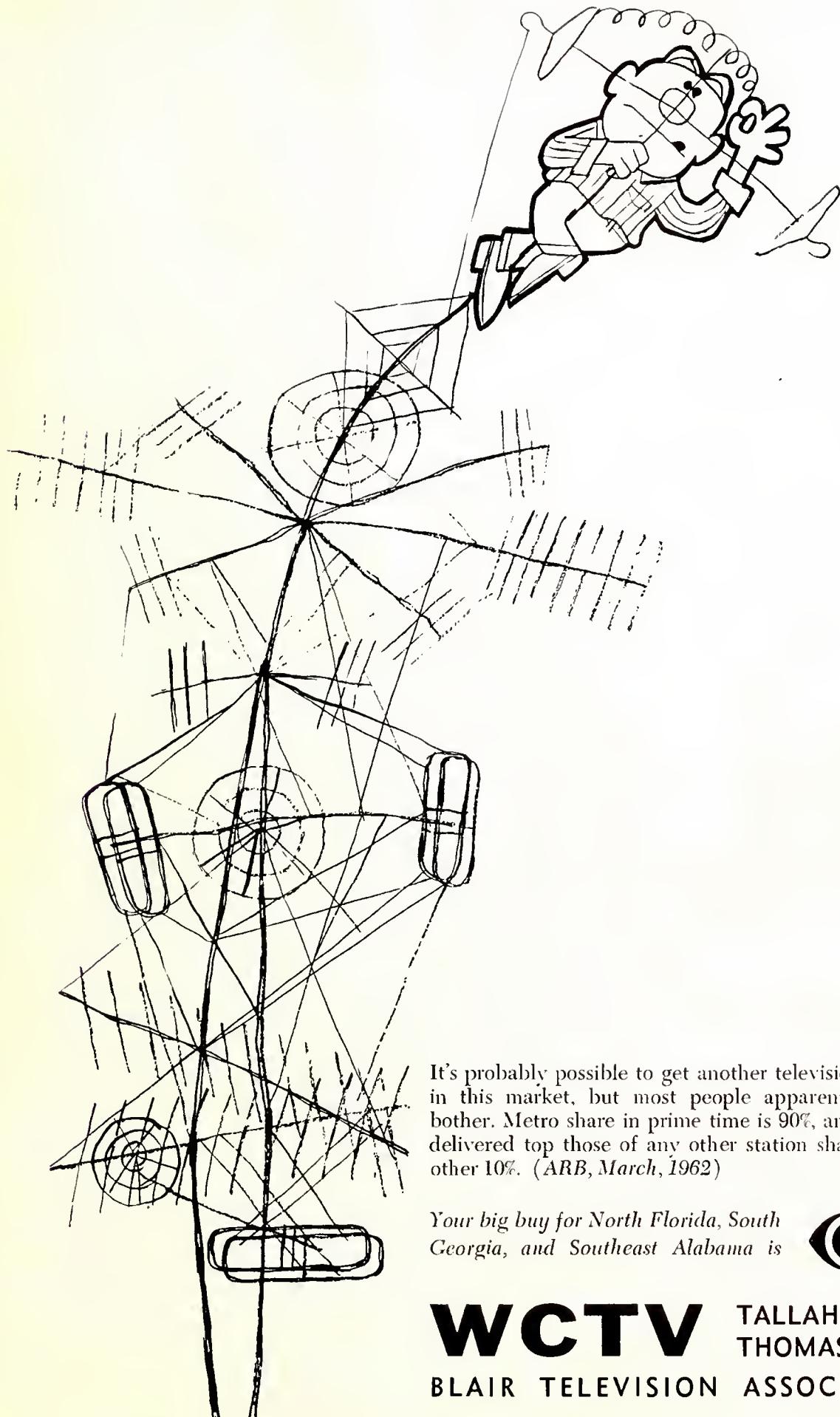


5000 Watts

950 Kilocycles

Indianapolis, Indiana

*Ask your Robert East/man for "the typical WXLW family" profil



It's probably possible to get another television signal in this market, but most people apparently don't bother. Metro share in prime time is 90%, and homes delivered top those of any other station sharing the other 10%. (ARB, March, 1962)

Your big buy for North Florida, South Georgia, and Southeast Alabama is



WCTV TALLAHASSEE
THOMASVILLE
BLAIR TELEVISION ASSOCIATES



*Just wind it up
and let it go . . .*

THE ALLAN-HENRY MORNING SHOW

Dan Allan and Mary Henry (7 a.m. to 9 a.m.) make getting up almost fun in the Twin Cities. Their two-man show (the only one of its kind in the area) is drawing the raves and the ratings. Allan and Henry bring Twin Citians everything from the weather to school lunch menus to the best-spun music anywhere, and they do it with an abundance of good humor and Mary Henry's incredible assortment of voices. Remember, too, the Allan-Henry Show has WLOL's exclusive Air Watch Traffic Reports. So make time count when you're buying it. Specify the Allan and Henry Morning Show.

RADIO **WLOL**
MINNEAPOLIS • ST. PAUL
5,000 WATTS around the clock • 1330 kc

WAYNE 'RED'
WILLIAMS

Vice-Pres. & Gen. Mgr.
Larry Benton, Pres.
Joe Floyd, Vice-Pres.

Represented by
AM RADIO SALES



MIDCO

Midcontinent Broadcasting Group

WLOL/am, fm Minneapolis-St. Paul; KELO-LAND
tv and radio Sioux Falls, S. D.; WKOW/am and tv
Madison, Wis.; KSO radio Des Moines

C. Vol. 16, No. 26 • 25 JUNE 1962

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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- Coke-Pepsi budgets highest in history**
- 27** There is no pause, even for refreshments, in the uninterrupted battle between Coca-Cola and Pepsi-Cola, the two dominant bottling giants
- More smokers at less cost**
- 31** What's your c-p-m per prospect? New breakdown from Pulse gives cigarette advertisers a look at tv smokers and cost of reaching them
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- 33** Using network radio, plus dealer's individual campaign, Midas replaces mufflers with Quietville, USA via off-beat sound effects commercial
- When must I give equal time?**
- 35** Here, as a special service to the industry, is an explanation of the two 'ground rules' which govern all political and opinion broadcasting
- Affiliate groups hold net radio trump cards**
- 38** An in-depth look at the influence now exerted by affiliates associations gives insight into network radio operation. Chairmen see net station growth
- Teen-show spots prove hit in sports car sell**
- 41** Spots on the *KPIX Dance Party* for MG Midget sports cars convinced teen-agers and parents to buy sports cars instead of old jalopies
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- 42** Pleased with results for its new line of moderate priced eye make-up debuted on tv this year, Cutex plans a major expansion in medium

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DEPARTMENTS: Sponsor Backstage 13, 555/5th 24, Tv Results 44, Timebuyer's Corner 45, Seller's Viewpoint 67, Sponsor Speaks 68, Ten-Second Spots 68

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BPA

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WANT TO BEAT COMPETITION?

Certainly you do! The most effective way is to out-program him—this calls for stronger weapons or the balance of program power won't swing your way. Seven Arts "Films of the 50's" have been deciding "power balances" in market after market by consistent top ratings and sponsors S.R.O.

WLAC-TV in Nashville began telecasting these Warner Bros. features on Friday and Saturday nights the weekend of February 16 and 17. The March A.R.B. clearly demon-

strated how "Films of the 50's" beat their competition. Ratings up 50% over March '61. 28,000 more homes watching WLAC-TV on Friday nights, 21,000 more on Saturday nights. As a matter of fact,

Sets-In-Use in Nashville on Saturday nights increased 40%!

Want to beat your competition? You can, with Seven Arts—"Films of the 50's—Money Makers of the 60's."

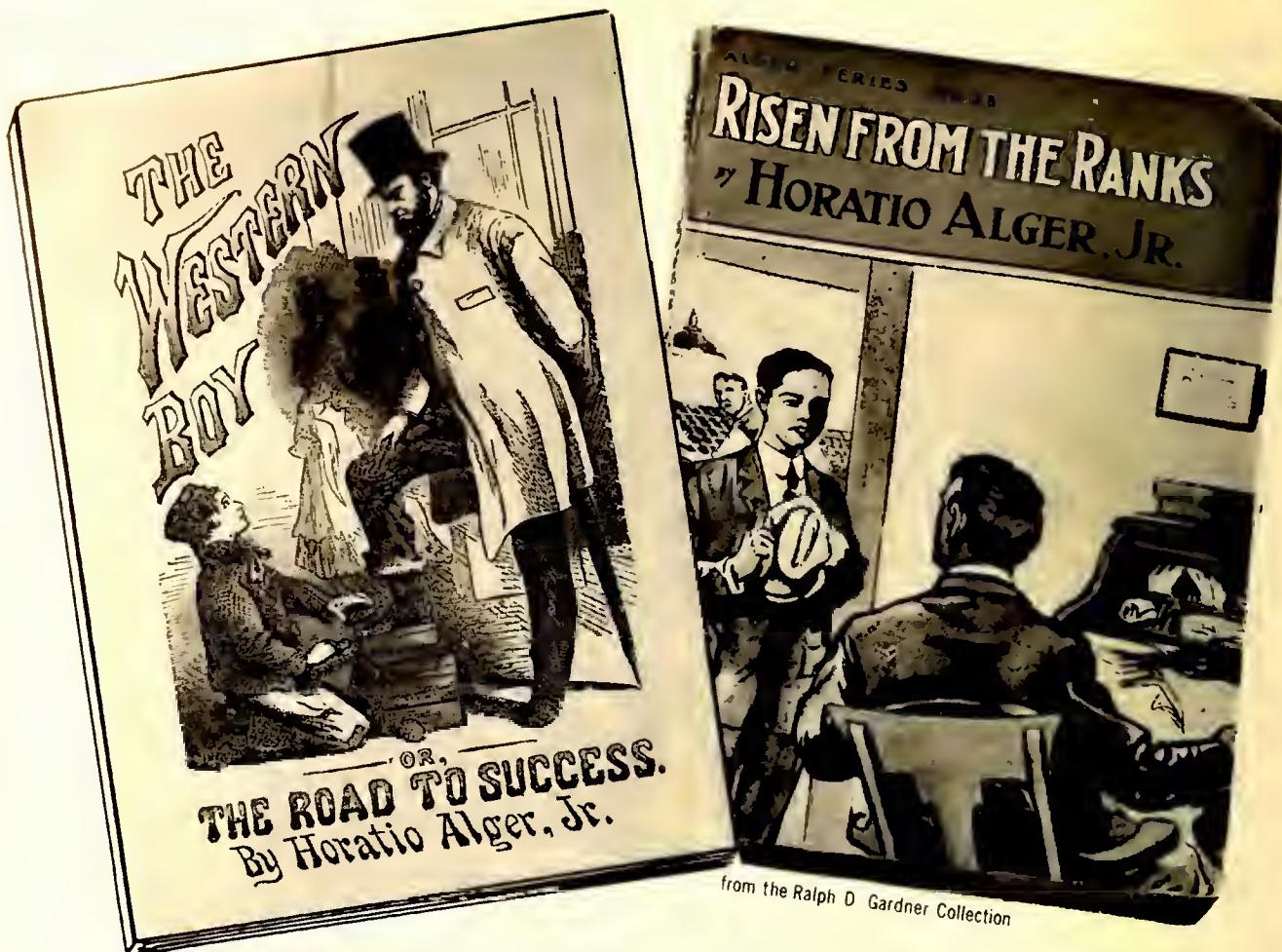
(For rating results around the country contact your nearest Seven Arts office.)



**SEVEN ARTS
ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922 D.N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive GRAnite 6-1564—STATE 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

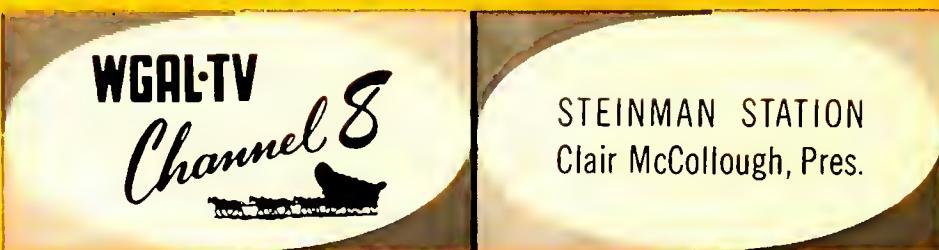


from the Ralph D. Gardner Collection

WGAL-TV history reads like a Horatio Alger book. It is a story of years of successful striving, pioneering, and conscientious endeavoring to serve *all* listeners in the many cities and communities throughout its region. In this multi-city market, advertisers find an interesting success story. WGAL-TV delivers a vast and loyal audience because it is far and away the favorite of viewers throughout its coverage area.

WGAL-TV

LANCASTER, PA. • NBC and CBS



Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco



25 June 1962

Latest tv and
radio developments of
the week, briefed
for busy readers

SPONSOR-WEEK

TV's 'ONE WORLD'

Three U. S. tv networks and European telecasters to exchange programs in July via the Telestar satellite

A new era in broadcasting opens next month when the three American tv networks and European telecasters get together for the first live trans-Atlantic tv program via space satellite.

Two programs, one produced jointly by ABC, CBS, and NBC, and the other provided by the European Broadcasters Union, will be transmitted in July.

The Telestar satellite of the Bell System will be the vehicle, launched early in July from Cape Canaveral under a NASA-AT&T agreement.

The news departments of the three U. S. networks will provide live remote pickups of the most appropriate events of the moment.

The EBU, representing 16 European countries, picking up from each of those nations, will coordinate from the International Control Room in Brussels.

The U. S. signal goes aloft from Andover, Me., and comes down in Cornwall, England, and Brittany, France for re-transmission. The reverse feed is similar.

One step is conversion: European Broadcasters use 625, 405, or 819 lines and 50 cycles, but the U. S. uses 525 lines and 60 cycles.

The Telestar satellite is expected to complete one orbit every 2½ hours, but conditions are favorable for direct trans-Atlantic transmission only during about 12 minutes.

Continental transmission within the U. S. will be tested out before trans-Atlantic transmission begins.

U. S. production is to be coordinated by Ted Fetter of ABC, Fred Friendly of CBS, and Gerald Green of NBC, acting for Irving Gitlin.

\$5 MIL. FOR '62-63 WRITTEN BY NBC TV

NBC TV wrote an estimated \$5 million last week in 1962-63 advertising, approximately equally divided in value between nighttime and daytime orders.

Nighttime purchasers included Haloid, Chrysler, Chesebrough-Pond's, Pittsburgh Plate Glass, Frito-Lay, Mentholatum, and Mennen.

Daytime buyers were Frito-Lay, American Home Products, Reynolds Metals, Sterling Drug, Proctor-Silex, and Heublein.

Children select products

Chicago:

Tv has brought about a psychological realignment in the family in who selects products.

Children now have a stronger voice in product selection, especially toys, but also in other articles, said Melvin Helitzer, advertising director of Ideal Toy, addressing the Merchandise Mart Toy and Juvenile Association.

November windfall?

Because of the unusual number of prominent names involved in this year's elections, it's expected that public interest—and tv viewing—might rival that of a presidential year.

With this in mind, NBC has recapped the facts of the Nielsens of the 1960 elections, which on the final night reached 41.5 million, or 91.8% of all tv homes, during an average 4½ hours.

In addition, there were over 100 million home-hours for the great debates.

NBC's interest in the data is this: it had a 52% share on election night compared to 10% for CBS and 8% for ABC, in the Nielsen Nationals.

ABC's PAULEY WARNS OF RADIO 'YOUNG FOGIES'

Norfolk, Va.:

ABC Radio president Robert R. Pauley warned here last week that the radio broadcasting industry would soon destroy itself unless the "young fogies" running it were replaced by courageous and creative men.

He insisted that all four radio networks could prosper "if they would open their own eyes to their potential worth." Pauley said that ABC Radio was programming for young adults, 21 to 50 years of age.

Pauley told the Virginia Association of Broadcasters that he found only "personal lethargy, fear, and

(Continued on page 10, col. 3)

WBC's STEVE ALLEN LISTS NAT'L BUYERS

Fifty national advertisers will participate in the Steve Allen show starting 25 June, WBC announced last week.

Advertisers on three or more WBC stations include Star-Kist Tuna, Gillette, Welch, Wrigley, Alka-Seltzer, Allstate, Lipton, Clairol and Vitalis.

Those on two or more stations are: Goodrich, Liggett & Myers, Betty Crocker, Schweppes, Ballantine, Aerosol, Carter, Phillip Morris, Coca-Cola, Goodyear, Schlitz, Kellogg, Campbell, and Shell.

The following were on one station: Pet, Dash, Wheaties, SOS, Norelco, Quaker Oats, Mennen, Ban, McCormick, Hamm's, Ralston-Purina, Standard Oil, and Gleem.

Curran named ad dir. of ABC TV o&o stations

Don B. Curran has been appointed director of advertising and publicity for the five ABC TV o&o's, it was announced last week by Theodore F. Shaker, president of the ABC owned tv stations division.

Curran joined ABC in April, 1961, as director of publicity and promotion for the radio o&o's. Previously he was promotion manager of KTVI, St. Louis, an ABC TV affiliate.

He will report to Donald Foley, ABC v.p. and director of advertising and promotion, on station advertising and on-the-air promotion, and to Michael J. Foster, ABC v.p., press information, on station public relations and publicity.

Curran is now president of BPA and is an active member of IRTS. It is expected that Curran's replacement will be named shortly.



Don B. Curran

DuPont sets up consumer arm

Wilmington, Del.:

An unexpected windfall of military, space, and related developments has been the large number of findings with application to consumer products.

Many companies with strong trade activity are now going in more heavily for consumer sales as well—and E. I. du Pont de Nemours appears to be the most recent addition to this list.

DuPont is reorganizing its corporate structure to create a new sales division to market consumer products. So far, the company's consumer sales have represented but a small percentage of its total sales.

Three types of products which will spearhead du Pont's consumer division are household specialties, paint, and automotive products.

PGW EXPANDS MID-WEST

Chicago:

PGW president Lloyd Griffin has announced an expansion of the representative's mid-west tv office.

Joining the Chicago office are Ken Brown, formerly of HRP, James Parker, formerly of WBBM-TV, Chicago, John McGowan, previously with Weed, and Bill J. Scharton, who was national sales manager of WABC-TV, New York.

Petry executive sees great tv growth

Norfolk, Va.:

Tv will grow at a rate twice that of the national economy, three times that of newspapers and twice that of magazines.

These predictions, based on public data, were voiced by Martin L. Nierman, executive v.p. of Edward Petry, speaking here last week before the Virginia Broadcasters Association.

ABC TV HAS 10 NEW TO DAYTIME

ABC TV reported last week that it had signed ten advertisers in daytime who are either new or unusual in the medium.

They are: Continental Casualty (George H. Hartman), C. H. Musselman (Grey & Rogers), Rubbermaid (KM&G), A. J. Siris (MS-FB), Chap Stick (Gumbinner), Norcliff Laboratories (KHCC&A), Beltone (Olian & Bronner), Upjohn (McC-M), Milton Bradley (Noyes), and Parker Bros. (Badger, Browning & Parcher).

NBC Films elects Breen as sales v.p.

William P. Breen has been appointed vice president, sales, of NBC Films.

Breen has been with the NBC syndication arm for 10 years, and has been salesman, sales supervisor, Eastern sales manager, and most recently, national sales manager.

NBC Films is presently concentrating on distribution of off-network re-runs, most of them from NBC TV, but it has one, Hennessey, which was on CBS TV.

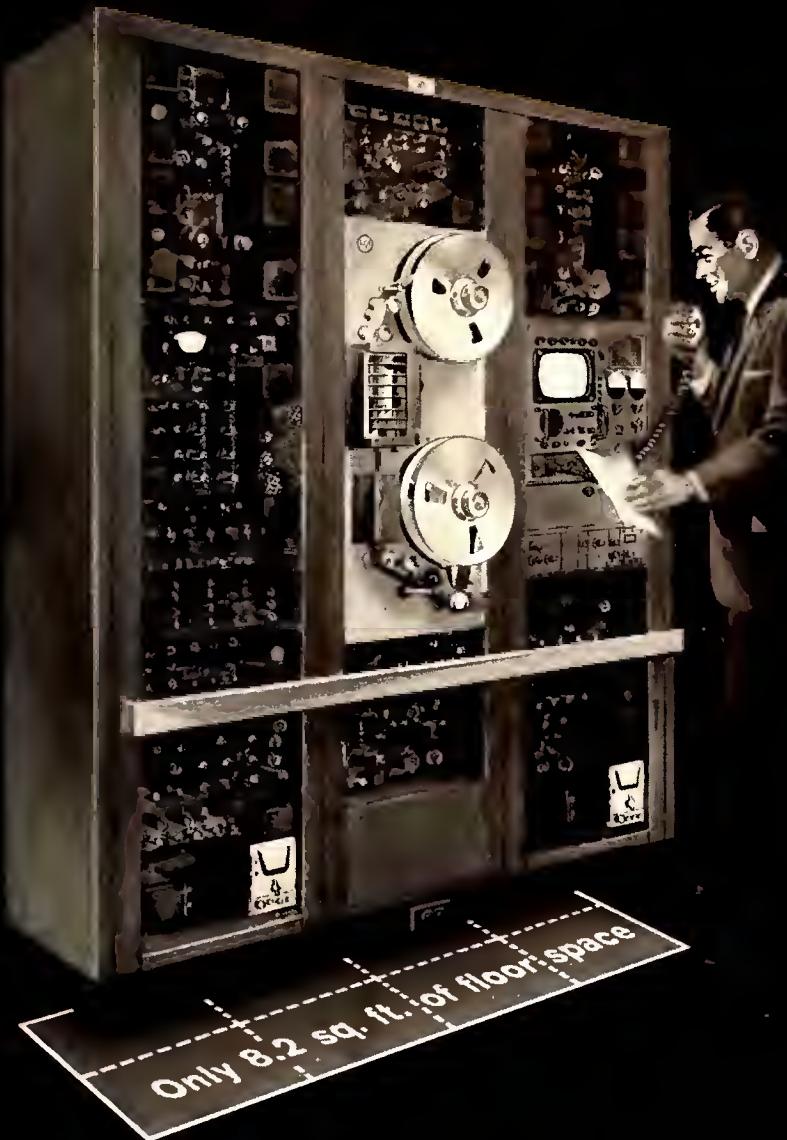


William P. Breen

McGavren installs BCH

Daren F. McGavren Co., station representatives, last week installed BCH spot radio buying and billing systems.

The representative was one of the first representatives to install the systems, which automate procedures at the representative, agencies, and stations. Processing will take place at the Bank of America in San Francisco.



THE RCA "COMPACT" TV TAPE RECORDER TYPE TR-11

**Compatible...easy to operate...simple to install...
and it meets all Professional TV tape standards**

This compact, compatible TV tape recorder assures the excellence of performance users expect from RCA quadruplex equipment. Although it occupies only 8.2 square feet of floor area—saving space and costs—it makes no sacrifice in quality. Its reduced size makes it ideal for mobile applications.

EASY TO OPERATE. Simplified set-up and control procedures make operation easy. All monitoring and other features are conveniently grouped. Tape deck is located for easy threading and loading.

LOWEST OPERATING COSTS. Power requirement is only 2750 watts. This means less heat, less air conditioning. And headwheel exchange cost is the lowest in the industry.

SINGLE-UNIT CONSTRUCTION. TR-11 is a self-contained unit, pre-wired and pre-tested at factory, with no external racks to interconnect. Simple to install—there's only one 30 amp twist-lock power connection. Just plug in and operate.

OPTIONAL TWO-SPEED OPERATION. Permits tape speed to be switchable from conventional 15 inches per second to half speed of 7½ ips. Effects 50 percent saving in tape costs and storage space.

See your Broadcast Representative for all the facts. Or write RCA, Broadcast and Television Equipment, Dept. JD-261, Building 15-5, Camden, N. J.

ENGINEER'S CHECK LIST*

- Air-lubricated tape guides.
- Simultaneous playback of audio and control track.
- Built-in deviation measurement for accurate adjustment of recording signals.
- Quadrature delay lines adjust for both record and playback.
- Transistorized signal processor provides finger-tip control of video pedestal and sync.
- Variable de-emphasis control for optimum playback of tapes recorded to non-standard pre-emphasis characteristics.

*Also a Complete Line of Accessories including SwitchLock, PixLock, Automatic Timing Corrector, Master Erase, Picture and Waveform Monitors and Remote Control.



The Most Trusted Name in Television

ANA LOOKS AT COSTS, AD ADMINISTRATION

Chicago:

The ANA's workshop here last week on advertising administration and cost control produced a number of new suggestions and reports.

Charles M. Skade, senior v.p. and treasurer of Fuller & Smith & Ross, recommended that clients and agencies work together to develop a longer termination notice period, preferably 120-180 days instead of the present 60-90 days.

He suggested it would permit greater stability and would allow the agency more time to replace lost billings. He also suggested that client financial people and agency financial people work together more closely.

Kenneth C. Schonberg, president of CMB, reported on computer use, based on a new study of 100 top advertisers. Computers are being used for new product planning, advertising budget apportionment, and to measure sales effectiveness.

Kenneth R. Davis, professor of marketing, Amos School of Business Administration, Dartmouth College, took up the problems of measurement, responsibility, and compensation in advertiser-agency relations.

Schneider to assist ABC's exec. v.p. Siegel

Alfred R. Schneider has been promoted to v.p. and assistant to Simon B. Siegel, executive v.p. of AB-PT and ABC, the latter announced last week.

Schneider had been v.p. in charge of administration for ABC TV. He joined the network's legal department in 1952, and left to join the CBS TV business department in 1955, returning to ABC in 1960.



A. R. Schneider

Telephone set for tv specials

Bell Telephone (N. W. Ayer) will sponsor eight musical specials on NBC TV in place of the hour schedule which it has had for the past season or two.

AT&T, which has a separate set of plans going for its science series, is expected to have two or three specials, some of them on the Telestar satellite.

However, it's understood that the CBS TV network has declined to sell AT&T time for the Telestar coverage, although the network will pick up the communications satellite launchings as straight news. Hence it's expected any Telestar specials by AT&T will go to NBC TV.

STORER AND TAPC TO CO-DEVELOP SHOWS

Storer Programs and Television Artists and Producers Corporation have announced a working relationship to develop tv properties for network and syndication placement.

The two properties are The Charlie McCarthy Show, a live and animated series featuring the Edgar Bergen characters, and The Littlest Hobo, based on the motion picture of the same name.

Magnavox names K&E; expects 40% sales rise

The Magnavox Company, which dropped McCann-Erickson in mid-May, last week appointed Kenyon & Eckhardt to handle its tv and radio receivers and high fidelity stereo products.

Ellington & Co. was named for the company's electric organ and The Biddle Company continues to handle industrial products.

Magnavox has set sales goals 40% ahead of 1961 and expects beyond that to introduce several new products in the next year.

SWEZEY URGES GREATER AD SCOPE

San Diego:

Robert W. Swezey, director of the NAB Code Authority, last week called upon advertising to free itself from minutiae and concentrate on broader fields in which to exercise its talents.

Addressing a joint luncheon of the Better Business Bureau and the Advertising and Sales Club of San Diego, Swezey said that advertising is being subjected to ridicule because it reflects a national concern with trivialities.

Suggesting that brand advertising is often concerned with overly subtle or impreceptible differences, Swe-

(Continued on page 52, col. 1)

Pauley

(Continued from page 7, col. 3)
worst of all, a trend toward conformity" despite open competition and challenging opportunity.

He blamed the tendency on "young fogies" who "swear there is only one way to run a radio station, one way to make a profit or get ratings, one way to solve a problem—and their minds are closed to any alternatives."

The ABC Radio chief urged broadcasters to combat this lethargy with public service programs and editorials. He recommended that station men follow the advice of President Kennedy and FCC Chairman Minow.

He suggested that broadcasters ask themselves this: "Are you pioneering in controversial areas, presenting all sides of the story regardless of whose toes get stepped on? Or are you playing it safe, conforming through fear or apathy?"

He insisted that radio's future was in proportion to its acceptance of present challenges. He argued that radio must be sold, not given away. "Radio," said Pauley, "must not be given away—not to advertisers, not to syndicators, not to packagers, not to trade deal artists, not to anyone."



who buys the most?

young adults buy the most!

**(young adults buy the
most automobiles...and most
of almost everything)**



Young adults (under 50) buy 70% of all automobiles. This means that when you buy young adult ABC Radio, you're buying automobile advertising geared to the market that buys most of what you sell. That's because two years ago ABC Radio recognized the potent economic force inherent in your young adult market and did something about it. ABC Radio consistently programs for young adults; promotes to

young adults; presents to the automobile advertiser (and virtually every other advertiser) the most compelling new "reason why" for network radio. It's young adults with Flair, Sports, The Breakfast Club News and Special Events on ABC Radio. Remember, young adults buy most cars . . . and most of everything automotive. Your ABC Radio sales representative will be glad to give you the young adult facts.

ABC RADIO

FIRST WITH YOUNG ADULTS

by Joe Csida

Sponsor backstage

Realities of tv film economics

Got a letter last week from Bill Burrud whom I had met on my last trip to the West Coast. At that time we talked briefly about the harsh realities of tv film economics and the many ramifications involved. It was too short a conversation to reach conclusions so Bill agreed to fill me in by mail.

Burrud, incidentally, is president of Bill Burrud Productions. He produces, frequently stars in and narrates several syndicated tv shows of the travel-adventure type, for which he has coined a new word—"Traventure."

Bill's views on his chosen field are definite and based on 11 years of experience as head of his own company. He regards the economics of tv film programing as "usually interesting, frequently frustrating, and always amazing." During the past 10 years, as an example, many major companies came into existence, then either went broke, were sold to new owners, or merged into other organizations.

Lack of good film product

Thus today, there are fewer distributors and less new film product than ever before. The number of distributors has dwindled because of lack of good, new film product; the plethora of off-network shows distributed by the majors and the scarcity of time on the air.

There is another element which has dealt the tv film programing field a deadening blow, Bill notes. That is the countless number of pilots produced by both independents and networks, which have gone unsold, season after season. The highly disproportionate ratio of pilots made against pilots sold is a stultifying factor which, once faced, causes many producers to abandon production plans for filmed programing and turns them into avenues of less risk. Spinoff pilots save some money but the losses are still appalling.

And yet, in spite of this somewhat formidable array of disheartening factors, Bill Burrud Productions has, during its 11-year span, grown from a one-man operation into a sound, solid, successful organization. From a single half-hour tv show, which Burrud produced himself in 1951 with a rented camera and borrowed film, the output of Bill Burrud Productions has risen to seven 30-minute programs, all in color and all of which have enjoyed successful syndication.

Three of these programs, *Treasure*, *Vagabond* and *True Adventure*.
(Please turn to page 48)



Did you know that
WHLI Island*
MARKET
IS THE NATION'S
4th BIGGEST
in retail sales?

What's more,
the people
who live there,
shop there
and work there
are loyal listeners
of WHLI

That's why
WHLI IS
YOUR MOST
EFFECTIVE RADIO
BUY FOR
LONG ISLAND



The independent Long Island (Nassau-Suffolk) market—4th largest in the U.S.—where over 2 million customers live and shop.

→ 10,000 WATTS

WHLI

AM 1100
FM 98.3

HEMPSTEAD
LONG ISLAND, N.Y.

*the voice of
long island*

PAIN GODOFSKY, Pres., Gen. Mgr.
JOSEPH A. LENN, Exec. Vice Pres. Sales

Represented by Gill-Perna





How to dig a hole

Pick a small boy.

Give him a shovel. Or plan a bigger tomorrow for him.

That can lead to digging a hole like this one: site of the largest, private, commercial-building venture in American history by a single owner (covering twice the area of New York's Rockefeller Center).

It is the vast new *Prudential Center*—set squarely in the heart of Boston, to keep pace with the extraordinary surge of New England's new growth.

But the area's booming burst of steel and stone, answers only a fraction of the challenge every child creates for us:

Will the America you pass on to me be greater, or weaker, than the America that was given to you?

Any honest answer must certainly cover the community of the mind as well as of stone; must serve all our needs to lift ourselves; to think, to work, to worship, to buy, to enjoy.

It's quite a target.

Yet it closely defines the daily target of WBZ-TV, Boston: to serve and stretch the "community

of the mind", throughout two-thirds of all New England.

It is a goal firmly anchored in the great responsibilities of television's unique power to reach and move people.

The dimensions of both goal and responsibility are measured by the fact that more New England families are reached regularly by WBZ-TV than are reached by any other medium.

It is for them WBZ-TV fills its 20 hour working-day with its news, its editorials, its studies of the community and world, its entertainment, its advertising.

These are rooted in the spirit and zest of today's busy New England, which WBZ-TV is proud to serve as a mirror...as a voice...as a *prime-mover* of ideas, goods...and people.



WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ+WBZA, WBZ-TV, Boston; KDKA, KDKA-TV, Pittsburgh; WJZ-TV, Baltimore; KYW, KYW-TV, Cleveland; WOWO, Fort Wayne; WIND, Chicago; KEX, Portland; KPIX, San Francisco.



555/5th

SPONSOR's 40-Year Album

Just a brief note to thank you and your editors for the very nice mention of my late father, in his Buffalo station in your "40-Year Album of Pioneer Radio Stations."

The Album is an excellent job throughout and many of us here at Campbell-Ewald who have worked in radio stations in the past have enjoyed going through it.

Fred Lounsberry
Tv/Radio Supervisor
Chevrolet
Campbell-Ewald Company
Detroit

Ike Lounsberry of WGR is remembered by all radio pioneers as a standout broadcaster for many years.

Your "40-Year Album of Pioneer Radio Stations" is tremendous. You

and your associates at SPONSOR have undertaken many worthwhile projects on behalf of radio and tv, but this one tops them all. I'm sure this Album will be carefully preserved by everyone in the broadcasting business—and by those who enter this exciting field in the years to come.

Arthur H. McCoy
Executive v.p., John Blair & Co.
New York

Congratulations on your publication of the "40-Year Album of Pioneer Radio Stations." I know this will quickly become a collector's item, because it is interesting and informative.

Just one suggestion. Perhaps Ed Shurick should add to the milestones

of commercial radio one of the significant events which led to the establishment of the American System of Broadcasting—the license of the first commercial broadcasting station in the United States, which was WBZ-Radio on 15 September, 1921. It was the first radio license specifically issued for commercial broadcasting by the Department of Commerce.

Paul G. O'Friel
general manager
WBZ Radio
Boston

As simple as that

In reference to "Sponsor Asks a Rude Question—'Is Marketing Dead as an Agency Function?'" (SPONSOR, 4 June)

Whether clients recognize it as such or not, an agency must understand their client's marketing objectives.

To sell a creative approach, ideas must be geared to the marketing plan, or the client just isn't going to buy it. It's as simple as that!

Marketing dies as an agency function when advertising ceases to be part of the marketing plan.

Welby C. Wood
account executive
Geyer, Morey, Madden & Ballard
New York

It's a small room

I received your latest issue with no small elation, and was very pleased to find my first published article therein (*Seller's Viewpoint*, 11 June). I must say that I was not totally pleased with your editing, but fully realize that editors are solely in positions that they are to shorten the works of verbose writers, such as myself, and that they are necessary evils. Actually, without nit-picking. I suspect your editor did a pretty fine job.

Your last note made mention of the availability of reprints. Will you please send me a dozen, so that I might paper my room with them. It is a very small room.

Charles E. Stuart
sales manager
WOII
East Liverpool, Ohio

WEST PENN POWER

People who know the Pittsburgh market best **TAKE TAE**

"Our sponsorship on WTAE has been our first plunge into TV. We're surprised and delighted at the increased recognition this exposure has brought us."


J. V. Soisson,
Vice President—Marketing
West Penn Power Company,
Greensburg



Why have so many Western Pennsylvania advertisers, who are interested in the growth of the Pittsburgh market, put their money on TAE-time? Take TAE and see.

TAKE TAE AND SEE

WTAE CHANNEL 4

Basic ABC in Pittsburgh

K THE KATZ AGENCY, INC.
National Representatives

CIGARETTES



TO OPERATE

...greatest cigarette vending machine ever devised!

Television! Its unrivalled power to pre-sell products fits precisely into the machinery of our self-service economy. In the new world of automated selling consider, for example, the alliance between television and cigarettes. The manufacturers of cigarettes now spend twice as many advertising dollars in television as in newspapers, magazines, and all other measured media combined!

Within television, one network consistently does more pre-selling than any other. For the tenth straight year American business is spending the greatest part of its television budget where the American people (for the seventh straight year) are spending the greatest part of their time—the CBS TELEVISION NETWORK®



Toss-up

Both sides of the coin are the same when you compare the audiences of New York's top Network station and WPIX-11, New York's Prestige Independent. A. C. Nielsen has proved that the "content" of a rating point on both stations is *the same*: same income levels, home and automobile ownership characteristics, job occupations, etc. Moreover, 98% of WPIX-11 clients are national advertisers. Prime evening Minute Commercials, National Advertisers and "Network Look" programming night after night — a combination available to national spot advertisers in their number one market *only* on WPIX-11.

where are your 60 second commercials tonight?



SPONSOR-SCOPE

25 JUNE 1962

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SPONSOR
PUBLICATIONS INC.

Some of Madison Avenue's more perspicacious agency top managements last week indicated concern over the possible longrange implications they read into FCC Commissioner Robert E. Lee's report on his Chicago hearings on local live programing service.

What seemed to disturb them particularly was Lee's thesis that outside control over local programing decisions suggested "a basic conflict in interest problem."

Their interpretation: here was something that could be used as a wedge to weaken the structure of group-ownership and network station relationship and control.

(For an indepth analysis of Lee's report see Washington Week, page 57.)

There's no accounting for the caprice of agency commercial writers: they're apparently now on a kick that doesn't favor as profuse a use of ID's as prevailed during the past two years.

The sharp swing may be also due to the fact there are almost twice as many 20's available as existed before this season.

For evidence of the trend in commercial segments as far as national-regional spot tv is concerned, note these first quarter ratios as disclosed by the TvB:

ACTIVITY TYPE	1962	1961	1960
Announcements*	82.1%	77.1%	76.7%
ID's	7.4%	11.2%	10.7%
Programs	10.5%	12.7%	12.6%

*Refers to 20-second, 30-second and 60-second spots.

Chrysler's Plymouth-Valiant division (Ayer) has elected to introduce its 1963 line by the minute participation route, as far as network is concerned, this fall.

The minutes are being scattered among NBC TV nighttime newcomers, 11th Hour, Saints & Sinners and It's a Man's World, plus Saturday Night Movies, from the second week of October through the second week of November at a total cost of around \$350,000.

It's all in keeping with the Detroit trend of minimizing the identification factor and buying the medium in terms of tonnages, a la soap, cigarettes, foods, etc.

Nielsen's move to add a listening quotient for battery operated sets to its network radio pocketpiece could prove of substantial benefit to spot radio also.

Agency media people are talking about this new plus affording them a springboard for suggesting to clients that they take a new look at radio's evaluation, spot as well as network.

The new NRI index will add about 36% for the battery portables to the plugged-in set ratings. An extra 30% is already accorded for auto listening. The battery count will be made twice a year, with the information coming from diaries.

Sellers of spot tv, you might jot this one down as a case of the medium doing so well for the product that it had to cancel the campaign.

Pet Milk's Sego low calorie beverage (Gardner) has pulled out of many markets for the simple reason that the demand far exceeds the supply.

For instance, in Chicago the supermarkets and drugstores, it appears, can't keep enough Sego in stock.

As previously noted in SPONSOR-SCOPE, Sego has been able to build a market for a product type, where others, except Metrecal, have failed.



SPONSOR-SCOPE *continued*

A lively topic of palaver on Madison Avenue last week was the ability of BBDO's Minneapolis office to withstand its succession of account casualties, the latest loss being the Chum King business.

The exit of the chop suey canner came closely on the heels of the exit of General Mills and Cream of Wheat. The one sizable air media user left is Minnesota M & M.

At one time BBDO's Minneapolis office ranked as the biggest regional appendage in the business, next to, of course, JWT Chicago.

Estimated billings of the three Minneapolis departees: \$17.18 million.

Also heading out of BBDO is Sheaffer Pen, now down to around \$1.5 million.

However, on the credit side, it was quite a coup for BBDO last week when it prevailed upon Corning Glass to pick up the tab (quoted price, \$600,000) for a two-hour program dedicating the opening of N.Y.'s (cultural) Lincoln Center.

CBS TV has blocked out Sunday, 23 September, 9-11 p.m. for the special.

BBDO has the institutional side of the Corning account only and the sponsorship is in line with Corning's background in cultural interests.

Toy merchandisers have had their curiosity piqued from one point of view particularly by General Electric's announcement that it was entering the toy field with a greenhouse and a transistorized doll.

The specific point of interest: whether retailing will be through appliance stores or regular toy merchants via the jobber route.

Use of the appliance outlets has this logic: the biggest buyers of appliances are young married couples and most of them have toy-oriented kids.

Miles Labs (Wade) may be an exception, but Chicago tv reps report they've yet to get bids from users to waive the 30-days-before-starting-date clause on fall business.

Wade has made such requests in the past for schedules taking off in September.

What may account for the lack of waiver calls: Chicago agencies and reps are so snowed under with mop-up work and servicing in connection with the recent rash of flight schedules that they haven't the time to hitch up for the fall.

The over-all average of the entertainment specials on the tv networks in April was slightly under March, but that could have been due mainly to the fact there were twice as many.

Here's how these April specials racked up as to average audience:

PROGRAM	AVG. %	AVG. HOMES
At This Very Moment	14.8	7,252,000
Timex All Star Comedy	17.3	8,722,000
Academy Awards	37.1	18,179,000
Edie and Her Friends	20.6	10,091,000
American Landscape	18.3	8,967,000
Young People's Concert	9.0	4,410,000
Give Us Barabbas (Hallmark)	13.9	6,811,000
Bob Hope Show	28.1	13,769,000
Devil and Daniel Webster	11.5	7,105,000
Average for April	19.3	9,457,000
Average for March	20.2	9,898,000
Average for February	18.6	9,114,000
Average for January	15.3	7,183,000

Source: Nielsen Television Index.



SPONSOR-SCOPE *continued*

Discard any preconception you may have about housewives with a flock of kids not having a lot of time to spend on daytime tv viewing.

The facts, as shown in a cumulative audience report for March 1961 just released by Nielsen to NBC TV, are just to the contrary. **The younger housewives with numerous broods have the largest quotient of weekday 10 to 5 viewing.**

Following are some excerpts from this special report that tend to make the point:

AUDIENCE COMPOSITION	% HOMES VIEWING DAYTIME AVG. WEEK	NO. HRS. VIEWING DAYTIME AVG. WEEK
Age of housewife		
Under 35	92.9	11 hrs.; 24 mins.
35-49	83.6	10 hrs.; 18 mins.
55-plus	74.0	9 hrs.; 30 mins.
Family size		
1-2	68.5	8 hrs.; 54 mins.
3-5	78.8	9 hrs.
5 and over	90.6	11 hrs.; 30 mins.
Age of children		
No children	67.5	9 hrs.
Any children	88.0	10 hrs.; 12 mins.
Any under 5	91.2	11 hrs.; 42 mins.
Any 5-9	91.3	10 hrs.; 12 mins.
Any 10-15	86.8	10 hrs.; 18 mins.

Looks like ABC TV will wind up with Metrecal's (K&E) network largess for the fourth 1962 quarter.

The main portion of the buy is **nighttime minutes**.

Metrecal doles it out in quarterly lots and those fourth billings are **estimated at around \$1.5 million**.

It would be interesting to make book on whether the currently highriding Hazel will match or outreach the total home audience the I Love Lucy series chalked up when it was at its peak.

One factor that tilts the odds against Hazel as compared to Lucy's era: **there's a lot more local station competition today.**

Bemused by the possibilities, SPONSOR-SCOPE asked Nielsen for a comparison and here's what it got:

PROGRAM	U.S. TV HOMES	LARGEST TOTAL HOMES	REPORT PERIOD
I Love Lucy	37,700,000	19,416,000	First October 1956
Hazel	49,000,000	16,562,000	First April 1962

It was a good week on the renewal front for daytime NBC TV, the biggest of them all being Alberto-Culver.

The A-C budget is expected to come somewhat this side of \$3 million. (CBS TV has been renewed for about the same amount.) Other renewals:

- **Lestoil (Sackel-Jackson)**, five quarter-hours over 10 weeks in the fall.
- **American Home Products**: alternate quarter-hours in three shows.
- **The Fritos Co.**, alternate week in four shows.

NBC TV evidently has found that it hasn't enough football to take care of the prospective market this fall and winter.

Hence it's scheduling for weekend telecasting a half-hour series that it will bill as **Pro Football Highlights of the Week**. There'll be **16 or 17 of them**.

It'll be put together by Tel-Ray, but the pricing hasn't been set.

Gardner seems quite revved up for a blitz on snagging new business.

In a recent memo circulated to the agency's entire staff president Charles E. Claggert urged all hands to be on the alert for hot prospects and pass the tips on pronto to the management.

Gardner, it will be recalled, lost its P&G-Duncan Hines account to Compton several weeks back.

The next approaching step in Nielsen's efforts to cover the entire front; including newsprint in its media comparison and combination service.

Nielsen's sales staff is telling agencies that the plans are to inaugurate this new element very shortly. Also that'll make good stuff for the agencies to feed into their computers.

As agency media analysts see it, Nielsen's eventual goal is to deliver a media mix package of data which the advertiser or agency can basically use in these terms: (1) gross rating points; (2) reach; (3) frequency.

Upjohn will probably be the next nabob in the ethical drug field to set up a separate division for the over-the-counter trade.

Merck & Co. got into this parade last week with the announcement that it has put all proprietaries into a subsidiary called the Quinton Co.

Last year Smith, Kline & French gave impetus to its own consumer tentacle, Menley & James, via the marketing of Contac (FC&B), a sustained action cold remedy, and before that Mead Johnson used its side arm, the Edward Dalton Co., for the big and successful push on Metrereal.

Earlier this year Charles Pfizer elected to take the over-the-counter direction by acquiring the venerable Thomas Leeming & Co.

Don't be surprised if Norelco (LaRoche) enters the tv daytime field next year to introduce a new adjunct to its electric shaver which will be marketed as the Home Barber Kit.

It will feature a hair cutter and guide comb that can be attached to the Norelco mechanism after the shaving head's been removed.

Sales pitch for the family: up to \$100 a year can be saved on the kids' barbecuing and a thrifty head of the family can let the wife nip his tresses.

The kit also gives Norelco an edge on competitors in acquainting the prospective face shaver with the brand at a very early age.

In any event, it's a long step from the old fashioned use of the mixing bowl.

Syracuse's third station, channel 9, which is due to go on the air 1 September, will have the distinction of being run by four different committees.

The committee concept grew out of the fact that the station's corporation is composed of various applicants for the channel.

One committee has authority over building, another over personnel, a third over equipment and a fourth concerns itself with network affairs, the selection of a rep and the buying of a wire service and film. Henry Wilcox, of WFBL, is chairman of the fourth committee.

Reports last week had it that the choice of a rep was down to PGW and Petry and that William H. Grumbles, the station's general manager, was to make the final decision.

P.S.: The operators of the third station in Rochester, due on the air also in September, have invited six reps to make a pitch.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 52; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 66; and Spot Scope, page 57.



THANK YOU

Robert Swanson and staff would like to express their sincere thanks to the 1962 American TV Commercials Festival for the two Best of Category Awards and the Special Citation which were awarded on May 4th.

As Talent: Best of Category, Utilities Division, for AT & T "Gee, But It's Great To Phone." N. W. Ayer, New York.

For Musical Scoring: Best of Category, Apparel Division, for DuPont Sweaters of Orlon, BBDO, New York.

As Arranger and Talent: Special Citation for Adapted Music and Lyrics again for AT & T, "Gee, But It's Great to Phonc."

Robert Swanson Productions

689 FIFTH AVENUE, NEW YORK 22, N. Y.
Telephone: MURRAY Hill 8-4355

"I'm Dickens...He's Fenster."

"Actually, I'm Fenster, he's Dickens.
But the show is 'I'm Dickens...He's Fenster.'
Actually, I'm Marty Ingels. I forget his name."
(Actually, he's John Astin.)



Actually, "I'm Dickens...He's Fenster," ABC-TV's new comedy series, has to be one of the biggest crowd-pleasers in many a time period. These two guys, fulltime carpenters and sometime friends, are the happy inspiration of producer Leonard Stern. His comic talents include writer-director credits on Sergeant Bilko and The Steve Allen Show. Dickens & Fenster are believably funny people involved from week to week in believably funny situations. Whence springs the best of all comedy. Their funny business starts Friday, Sept. 28 at 9 PM. After which some deadly serious sponsors will, as they say, start laughing all the way to the bank.

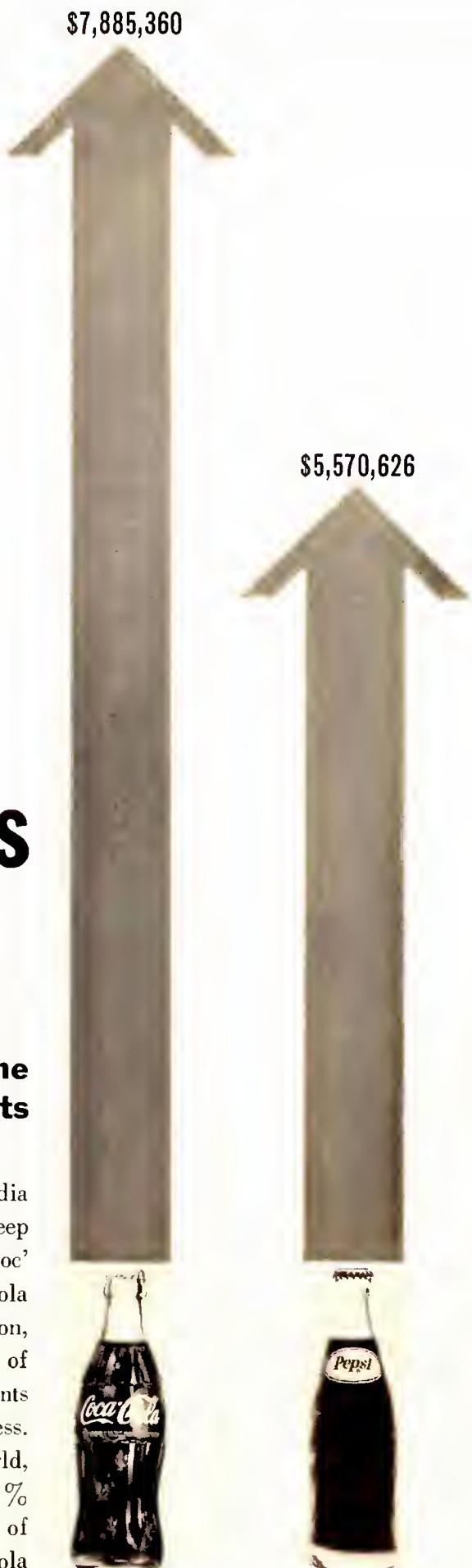
ABC Television

Coke-Pepsi budgets highest in history

► **No pause, even for refreshments, in the battle between the two big bottling giants**

Of all those who have contributed to broadcast and other media revenue, none should be more fittingly enshrined than two deep South apothecaries, John S. Pemberton of Atlanta, and Caleb 'Doc' Bradham of New Bern, N. C. The former alchemized Coca-Cola in 1886; the latter formulated Pepsi-Cola in 1896. Pemberton, during that first year, spent \$46 for advertising and disposed of 25 gallons of Coke syrup. Bradham's ad and syrup disbursements at that time could not have been much more, were probably less.

The Coca-Cola Co., leading bottling advertiser in the world, spent \$7,885,360 in television alone in 1961, an increase of 66.1% over its 1960 video budget. It was, by far, the biggest share of Coca-Cola's advertising in the four major media. Pepsi-Cola



Coke & Pepsi, in effort to dominate soft drink market, are setting ad expenditure records

upped its tv spending by 78.6% last year to hit \$5,570,626 against \$3,119,040 in 1960.

Coke's total advertising in major measured consumer media in 1961 came to \$13,471,931. Pepsi, it is figured, spent \$10,274,879 in all media in 1961. Coke's percentage increase over 1960 was 12.5; Pepsi's, 2.3.

But these figures for the two colossal soft drink makers are already soggy as yesteryear's blend of sugar, vanilla and cola nut. Today's are infinitely brighter, and if the unremitting krieg between Coke and Pepsi continues, observers predict, the advertising and promotional budgets of these two soft drink makers should soar to astronomical heights in an endeavor to cover the market around the globe. Major ammunition in this battle for markets will be television and radio.

Coke executives told SPONSOR last week they planned to spend approximately \$17,000,000 in broadcast media this year. Some \$12,000,000 will

go into tv, the rest into network and spot radio.

In a typical week this summer, Coke commercials on network tv will reach more than two-thirds of all tv homes, each home seeing more than two commercials a week. It is estimated that over a four-week period, the network commercials will reach 95% of all tv homes.

The message to be stressed in summer tv copy is "Enjoy an ice-cold Coke—RIGHT NOW!" This will be backed up with a radio transcription featuring Anita Bryant which will support the theme.

Pepsi will continue to be one of the biggest radio advertisers. For the summer months, full network spot radio schedules are planned and will run at a peak of 140 spots per week. Singer Joanie Sommers will be backed up by Miteh Ayres' band doing the *Pepsi Song* in a wide variety of announcement-types. Included in Pepsi's overall radio plans is the *Jim Brown Show*, recorded comment

on the national sports scene by Jim Brown, Cleveland Browns' fullback. Exclusive sponsorships are offered to franchised Pepsi bottlers.

Philip B. Hinerfeld, v.p., advertising, Pepsi-Cola, told SPONSOR that a substantial portion of Pepsi's ad-promotional budget is allocated for broadcast media. During 1962 Pepsi will have more tv frequency than at any time in its history, with extensive parent company network sponsorship complemented by local bottler video campaigns.

"In radio, the combination of parent company spot placement and bottlers' schedules is giving Pepsi the greatest radio frequency we ever had," Hinerfeld continued. "Broadcast advertising has always been an integral part of Pepsi-Cola Co.'s overall advertising mix. Observers have credited broadcast as a key factor in the company's spiraling sales and profit performance since 1950."

Despite the war between the two biggest suppliers of cola drinks to thirsty *homo sapiens* around the world (Coke has some 776 bottling plants in 114 countries; Pepsi has 256 plants in 90 countries), both

Top ten advertisers in bottled and canned soft drinks '61-'62

	FIRST QUARTER 1961			FIRST QUARTER 1962		
	Network	Spot	Total	Network	Spot	Total
Coca Cola Co.	\$451,590	\$1,385,230	\$1,836,820	\$550,524	\$2,581,230	\$3,131,754
Pepsi Cola Co.	233,772	937,680	1,171,452	699,619	1,339,610	2,039,229
Seven-Up Corp.	336,660	126,370	463,030	490,950	136,500	627,450
Royal Crown	—	120,480	120,480	—	195,270	195,270
Canada Dry	194,390	64,080	258,470	—	88,720	88,720
Dr. Pepper	10,000	105,820	115,820	—	147,260	147,260
Cott Beverage	—	57,210	57,210	—	70,400	70,400
Schweppes	—	2,840	2,840	—	17,460	17,460
Hammer	—	129,090	129,090	—	60,260	60,260
Hoffman	—	—	—	—	15,600	15,600
Total Top Ten	\$1,226,412	\$2,928,800	\$4,155,219	\$1,741,093	\$4,652,310	\$6,393,403

Sources: Network: TVB/LNA-BAR Spot: TVB-Rorabaugh.

Leading bottled & canned soft drink advertisers in 1961

	Television	Newspapers	Magazines	Outdoor	Total	% TV
Coca Cola Co.	\$7,885,360	\$ 564,511	\$2,937,664	\$2,087,296	\$13,474,831	58.5
Pepsi Cola Co.	5,570,626	2,021,999	1,927,646	754,608	10,274,879	54.2
Seven-Up Corp.	2,263,281	361,557	2,251,359	1,155,957	6,032,154	37.5
Royal Crown Cola Co.	701,100	626,050	869,406	782,860	2,979,416	23.5
Canada Dry Corp.	1,149,560	480,931	676,370	235,443	2,542,304	45.2
Dr. Pepper Co.	799,010	101,941	235,250	142,838	1,279,039	62.5
Cott Beverage Corp.	734,180	147,914	—	—	882,094	83.2
Schweppes (USA) Ltd.	350,270	81,885	364,540	—	796,695	44.0
Hammer Beverage Co.	385,030	—	—	—	385,030	100.0
Hoffman Beverages	242,270	62,902	17,100	—	322,272	75.2
Total Top Ten	\$20,080,687	\$4,449,690	\$9,279,335	\$5,159,002	\$38,968,714	51.5

Sources: Television: T&B-Rorabaugh and LNA-BAR. Newspapers: Bureau of Advertising. Magazines: Leading National Advertisers. Outdoor: Outdoor Advertising, Inc.

have recorded the highest sales in their history.

Consolidated 1961 net profit for Coke after reserves, taxes and all other charges was \$42,487,358, or \$3.08 per share. This compares with \$39,341,319 or \$2.87 per share in 1960.

Net sales for Pepsi in 1961 were a record \$173,854,426 compared with \$157,672,258 in 1960. Net income for 1961, after taxes and adjustment for foreign activities, amounted to \$14,368,035 compared with the previous high in 1960 of \$14,180,701.

Pepsi's war against Coke is indeed effective, say many observers. They say there is a new militancy at Coke and its bottlers are now having to fight to maintain top position in their territories. It is said that Coke, the giant, is at last awakening to Pepsi's influence and market infiltration and beginning to slug it out with the young upstart. "Coke has finally conceded that we're in the ball game," a Pepsi executive said exultantly.

It has even reached the stage where chief executives of the contestants' advertising agencies have entered the

fray with more than academic stances. Charles Brower, president of BBDO, agency for Pepsi, in unveiling last year's campaign for the client, told all present that the ad campaign not only had the potential of "knocking you off your seats right here in the aisle, but of knocking your fatheaded competitor off his undeserved pedestal forever!"

These bellicose words may not have produced an immediate revolution at Coke but they did result in a small tremor, according to reports. But most Coke executives still refer to

Pepsi as "the imitator" and proclaim that Pepsi reached its peak three years ago and hasn't done much since.

"Pepsi is clever, shrewd, astute and damn progressive," one Coke executive told SPONSOR. "We have a great deal of admiration for those fellows." But one detects in these words the lofty condescension of a dowager dame looking down her lorgnette at a dead-end kid sporting brass knuckles and a flashy diamond stickpin.

That Coke has taught the advertising world many invaluable precepts was made clear on Tuesday, 12 June, when Marion Harper, Jr., chairman of the board of the 4A's and chairman of the board of Interpublic (McCann-Erickson, an affiliate, is the agency for Coke) spoke at a Coca-Cola Area Advertising Meeting. Harper saluted Coke for pioneering "in the use of advertising in American business, both here and abroad." Its (Coke's) advertising practice has provided a kind of graduate business course for enterprises in many different fields, including its own field of refreshments," Harper said. "It led the way in its advertising phi-



BATTLE of the bottle vs. can—Armstrong Circle Theatre commercial points up advantage of glass package over disposable can

losophy, and as a result it established a decisive lead over any possible competition." The "competition" Harper alludes to is undoubtedly Pepsi.

Evidently, Pepsi was pleased with its 1961 campaign prepared by BBDO. It continued the theme this year and more important, increased the budget by some 29%. The continuing theme, "Now It's Pepsi for Those Who Think Young," appeared to go well with young people. According to BBDO researchers, 81% of teen-agers and 46% of young adults—regarded as the prime market for soft drinks—knew the Pepsi theme. BBDO execs also pointed out that Coke spends far more than Pepsi yet, some time after the Pepsi campaign got under way, "two of three persons questioned believed Pepsi advertised more." In tv and radio, as in print, the prime copy words remain "light," "bracing," and "clean tasting." These words, according to the agency, came up highest in tests for effectiveness and strong Pepsi identification.

Survey after survey reveals that cola drinks continue to account for more than 60% of all soft drinks sold. There has been a rise in sale of lemon-lime drinks, now getting some 18% of the total market. Other

significant factors in the soft drink industry: the 16-ounce bottle is gaining rapidly with current sales at 100 million cases (24 bottles per case) a year; sales of soft drinks in service stations are growing, having risen to some 7% of total industry sales; industrial sales (at work or school) now account for 19% of total industry sales. Coke and Pepsi, it is estimated, have 85% of the U.S. cola-drink market bottled up. Coke alone sells 70 million bottles daily around the world and sells it in 60 different languages.

The top 10 soft drink bottlers in the U.S. increased their ad spendings in major consumer media by 10.3% last year, with tv's share zooming to 51.5% from 39.7% in 1960, according to Tvb figures. The top 10 soft drink bottlers, based on their first quarter 1962 gross time expenditures in tv, are Coke, Pepsi, Seven-Up, Royal Crown, Canada Dry, Dr. Pepper, Cott Beverage, Schweppes, Hammer and Hoffman.

Soft drink business on the networks is ahead this summer. Canada Dry is in *National Velvet*, *Laramie* and *Outlaw* and Seven-Up is in *International Show Time* over NBC TV. Dean Shaffner, director sales planning, NBC TV, told SPONSOR that for those soft drink makers whose dis-

tribution is sufficiently broad to permit national or regional network purchases "the advantages of network over spot are numerous and important. For one thing, the number of homes watching tv in summer is very slightly below those watching peak-season tv." Shaffner said. "One Nielsen comparison of August with March showed that the total number of homes watching tv in a week was only three per cent lower in the summer . . . despite lower sets-in-use levels, summer repeats typically average very nearly as high a share of audience as their originals achieved during the regular season."

CBS TV has Coke on *Perry Mason* for one-third sponsorship; Coke also bought four alternate quarter hours in the daytime plus participation in the *Morning Minute* plan.

ABC TV's soft drink business is ahead of last season. Coke has bought *Ben Casey*, *The Hathaways*, *Hawaiian Eye*, *Hollywood Special*, *Lawman*, *Leave It to Beaver*, *Ozzie & Harriet*, *Room for One More*, *77 Sunset Strip*, *Surfside Six* and *Tours for a Song*. Pepsi bought *Cheyenne*, *Target*, *The Corruptors* and *Surfside Six*. Dr. Pepper is in the *American Band Stand*.

According to Fred Pierce, ABC TV director of research and sales development, the increase in soft drink expenditures on network tv this summer is a result of two factors: first the flexibility which network tv offers and second, soft drink makers have found it effective to merchandise name tv shows and personalities to the dealers around the country.

Nor is network radio neglected by the nation's top soft drink makers; in fact, it too is sharing in the wealth. CBS Radio got Pepsi to buy a 12-week participation deal in news, *Dimension* and sports. Canada Dry is in a four-week campaign. "There are no mysteries, of course, as to why soft drink producers conduct intensive advertising campaigns on radio in the summertime," George Arkeidis, v.p., network sales, CBS Radio, told SPONSOR. "Summertime is no doubt consumer time for the soft drink industry. But interestingly enough, radio is the one medium

(Please turn to page 47)



AD BUDGETS studied by execs at Coca-Cola Export (l-r) A. A. Joary, ad mgr., Belgium area; Dr. Arnold Corbin, mktg. prof., NYU & J. W. Rintelen, v.p. ad dir., Coca-Cola Export

Cost of reaching cigarette-users by program type

PROGRAM CATEGORY	MEDIAN CPM*	AVERAGE CPM*
WESTERNS	\$1.65	\$2.38
MYSTERY-ADVENTURE	1.99	2.05
DRAMA	2.02	2.03
VARIETY	2.08	1.86
NEWS	2.99	3.05
SITUATION COMEDY	3.47	3.76
QUIZ-PANEL	3.09

*CPM here refers to cost-per-thousand per commercial minute (not including talent fees) per total cigarette smokers in audience. Source: The Pulse, Inc.

EFFICIENCY of various network tv programs in reaching the smoker is best represented by the median c-p-m

MORE SMOKERS AT LESS COST

► Cost-per-1,000 means a lot more to cigarette advertisers when based on viewers who smoke—new demographic breakdown from Pulse isolates “waste” audience

Not so long ago—and to great extent even now—the placement of broadcast schedules which targeted the consumer were much like the child’s game of pinning the tail on the donkey. Armed with head-counting figures, timebuyers and their mentors worked media miracles in what some would call a sophisticated game of “blind man’s bluff.”

But the long hullabaloo from various corners of the ad industry for more and more qualitative, or demographic, data on broadcast audiences has finally begun to draw some visible results.

The research services have given qualitative audience studies serious thought, and some have given it serious application. Last week, The Pulse, Inc., released to SPONSOR the results of a study made on the cost-per-1,000 of reaching not just viewers, but viewers who are definite prospects, in this case for cigarette advertisers.

The cigarette smoker data is among the more recent in what Pulse calls “Tv Audience Profiles,” a series of studies begun in November 1960. Prior to these profiles, says Pulse, marketing and advertising men had to rely on intuition or costly special surveys to determine which tv program offered more prospects or bigger concentrations of prospects) for their products. Thus, they did not know with certainty if their budgets were being spent with maximum cost-per-prospect efficiency.

But in light of the product-use and demographic characteristics which apply to the advertised product—in this case cigarettes—the advertiser can examine programs and program types in terms of maximum prospects rather than maximum viewers.

The cost-per-1,000 viewers concept, then, may be extended to cost-per-1,000 “pertinent viewers—viewers who may be legitimately considered in the advertiser’s market po-

tential,” in the words of Laurence Roslow, Pulse associate director.

In the charts on this and the following page, 45 tv programs sponsored by cigarette companies in the 1961-62 season are analyzed for their cost-per-1,000 per total cigarette-smoking viewers. On this basis, the cost-per-1,000 ranges from a low of \$1.08 for the *Jack Paar Show*, to \$5.43 for the *Bob Cummings* program. The median cost is \$2.21, based on a median of total cigarette smokers in the audience, or 8,829,000. The average cost is \$2.47 per-1,000, based on an average of 9,555,000 cigarette smokers.

The median and the average are given, explains Roslow, because an average alone is often misleading. These figures tend to make an average lopsided.

On the other hand, Roslow explains, a median gives a “truer measure.” In the chart on the next page, for example, where 45 “cases” or

What tobacco sponsors get for the money on tv programs

PROGRAM	TOTAL CIGARETTE SMOKERS	CPM*	PROGRAM	TOTAL CIGARETTE SMOKERS	CPM*
Jack Paar	6,995,000	\$1.08	Defenders	11,346,000	2.35
Wagon Train	19,663,000	1.39	CBS News	8,509,000	2.38
Perry Mason	16,118,000	1.40	Follow the Sun	7,172,000	2.39
77 Sunset Strip	13,145,000	1.42	Price Is Right	8,509,000	2.47
Rawhide	15,300,000	1.45	Twilight Zone	9,545,000	2.52
Cheyenne	12,927,000	1.46	87th Precinct	7,745,000	2.54
Naked City	12,319,000	1.50	Flintstones	8,972,000	2.74
Hawaiian Eye	11,291,000	1.51	Hennessey	8,029,000	2.89
Surfside Six	11,400,000	1.51	Huntley Brinkley	8,693,000	2.99
Dr. Kildare	13,036,000	1.59	Thriller	7,200,000	3.01
Gunsmoke	16,718,000	1.65	Detectives	7,963,000	3.18
Saturday Night at the Movies	11,413,000	1.66	Lawman	7,909,000	3.33
Dick Powell	11,427,000	1.88	Joey Bishop	7,036,000	3.47
New Breed	8,959,000	1.91	Dobie Gillis	8,099,000	3.59
Checkmate	13,390,000	1.97	Wells Fargo	5,809,000	3.62
Target the Corrupters	9,040,000	1.99	To Tell the Truth	7,036,000	3.71
Route 66	13,014,000	2.02	Eyewitness	5,154,000	3.77
Singalong with Mitch	12,709,000	2.02	Tall Man	5,836,000	3.79
Adventures in Paradise	8,699,000	2.12	Father Knows Best	5,209,000	3.93
Ed Sullivan	13,936,000	2.14	Bachelor Father	5,972,000	4.26
Bus Stop	7,636,000	2.16	Bob Cummings	4,817,000	5.43
Garry Moore	13,664,000	2.19	Outlaws	7,528,000	NA**
Cain's 100	8,673,000	2.24	MEDIAN	8,829,000	\$2.21
AVERAGE			AVERAGE	9,555,000	\$2.47

*Cost-per-1,000 per commercial minute per total cigarette smokers. **NA -Not available.

Source: The Pulse, Inc.

programs are studied, the median would be the 23rd program, *Cain's 100*. However, because cost-per-1,000 prospects is not available for the last program, the *Outlaws*, the median is actually derived from a total of 44 cases instead of 45. Thus the median is taken from an average of the 22nd and 23rd programs, *Garry Moore*, \$2.19, and *Cain's 100*, \$2.24. The final median figure, then, is \$2.21 per thousand. The same process is followed to find the median for program types in the chart on page 31.

Although the information in these charts deals exclusively with cigarettes, the TV Audience Profile study from which it was taken covers 11

other consumer-owning and -using categories. They are: air-travel, automotive, beverages, cereal, cosmetics, electrical appliances, groceries, hair preparations, insurance, paper goods, pharmaceuticals, soaps and detergents, and magazine readership. Included also are 16 socio-economic characteristics.

Pulse maintains that because total tv homes now account for approximately 90% of U.S. homes, the marketing data in Pulse profiles may be considered valid for the country as a whole. For example, the statement that 42,108,000 viewers drank three or more cups of regular coffee at home "yesterday," vs 13,226,000 for

instant, is said to be virtually true for the entire country, viewers and non-viewers alike.

According to Roslow, Pulse now has data in its electronic memory files on several hundred different product-use and socio-economic characteristics, and can cross-tabulate any two or more of these for a client. For new surveys, subscribers are entitled to use a question of their own choosing for the personal interviews. Each question is answered in two dimensions. Roslow explains; first, the absolute number of viewers bearing the characteristic, and second, the concentration of such viewers among all of a program's viewers.

RADIO SELLS 'QUIETVILLE, USA'

- Large muffler chain uses radio to promote silence, finds off-beat spots and 'recreation' rooms help sell
- First in business to franchise, Midas, Inc. buys volume national advertising, with large dealer outlays

CHICAGO

Industries engaged in the burgeoning franchising war often need marine-like backing to reinforce marketing advantages. Radio has proved a successful maneuver for a Chicago-based Midas, Inc. This company combines a corporate campaign on network radio with an enormous underlay of individual local campaigns conducted independently by dealers throughout the country, producing an advertising saturation impact.

Midas was among the first to plan franchise operations. Its muffler chain now totals 400 shops stretching across the nation, into Canada, and even Hawaii. But prior to 1956, when a far-sighted young man sat down with the president of International Parts Corporation to map out what has become the largest muffler shop operation in the world, there wasn't a national automotive franchising operation in sight.

The businessman who conceived the idea is 34-year old Gordon Sherman, today president of Midas, a wholly owned subsidiary of International Parts. A man whose advertising concepts equal the sophistication of his merchandising concepts, Sherman has some firm convictions on how radio works for his company.

Sherman concludes that radio is the medium for Midas because of two factors: "First," he says, "the easiest way to convey an audio message is via sound—and radio gives the broadest scope of creativity. Secondly, radio offers the greatest opportunity for repetition."

What Midas is selling, in essence, is silence. "And you can't scream silence," Sherman observes. Midas sells silence via an off-beat sound-effects commercial called "Quietville, USA." Incorporating sounds of sum-

mer with rush hour traffic, the ticking of clocks, and the gasping cough of a sick exhaust system, it ends with the silencing of a tired muffler with a replacement at Quietville (A Midas Shop).

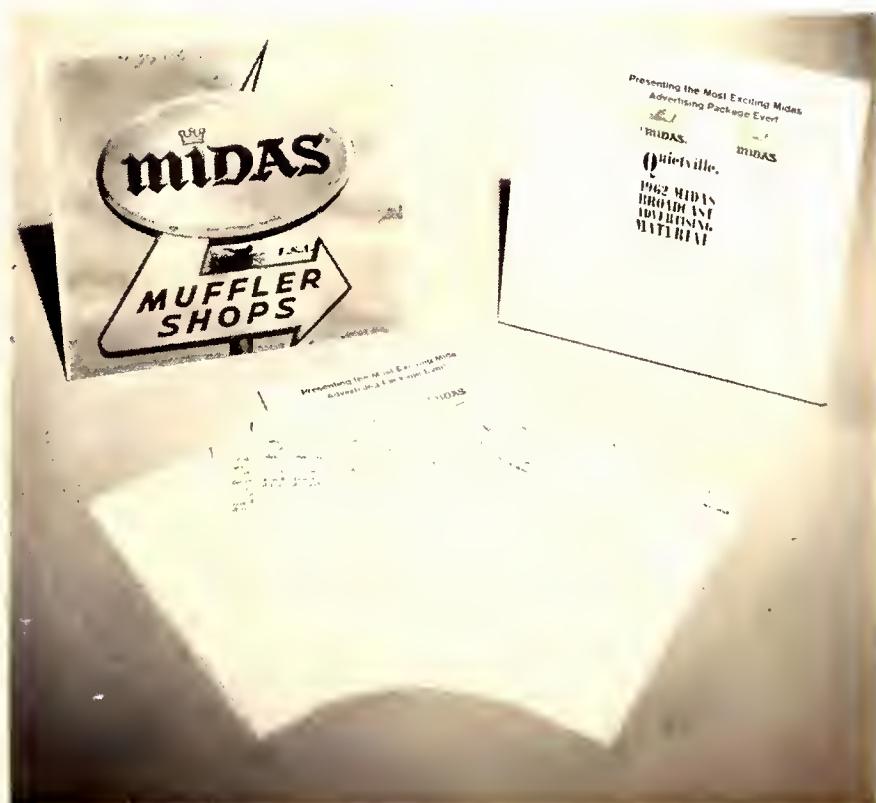
Alternated with this spot is a musical jingle explaining how an auto gets its tired muffler silenced at Midas. These two commercials are the backbone of a 26-week NBC schedule Midas is conducting this spring and next fall, bridged by local dealer campaigns.

As for frequency, Sherman maintains that all rhetoric is a drive for

credibility. In the case of radio commercials, he says, credibility comes through repetition.

Message frequency is of prime importance to Midas' marketing needs, as well. Mufflers, not an impulse item, are purchased only when replacement is necessary. And it is Sherman's belief that constant radio reminders about the Midas shops impel the motorist to stop in when the roar of a blown muffler sounds the replacement warning.

"A few years ago we put on the dog," Sherman says, "by going into tv specials. In both 1959 and 1960 we set a new course in broadcast media swinging into a heavy tv schedule. To be consistent with a format of credibility, we helped support the *All Star Baseball Game Prevue*, *Kentucky Derby Prevue* and the *U. S. Open Golf Tournament*. In those two years, when our advertising budget reached its peak at approximately \$1½ million each year, we found that



ALBUM of Midas' Quietville was distributed to local dealers for broadcast use on individual campaigns. Local campaigns add to Midas' national radio push on NBC, creating more impact

the impact of video over audio alone just didn't justify the cost differential."

Midas' past record adequately reflects the preference for radio and the classic news type format. In previous years the company has backed such radio news programs as *Paul Harvey and the News*, *Charles Collingwood Reports*, *John Cameron Swayze*, and *Monitor*.

Launched on 4 June, Midas' current radio voice marks the fifth consecutive year of association with NBC *News on the Hour*. The Midas advertising budget for this year has been estimated at around \$600,000.

In addition to this outlay, Sherman estimates that the individual Midas dealers spend about \$3 million annually on local campaigns in their own markets. This expenditure is not in the nature of a co-op fund, but advertising undertaken and paid for by the Midas franchisee. Each Midas shop owner sets up his own program which usually includes newspaper mats and radio spots in each market. The new Midas radio spots have been recorded on long-play stereo records as a free local tie-in package for dealers. Each one receives an album, along with an explanation of the Midas national advertising approach, schedule of ads, and sample scripts.

Sherman's franchising idea, initially, was to combine the best aspects of discounting and custom service into a nation-wide chain of profitable, independently managed dealerships, offering a durable product at a com-

petitive price in the industry.

Viewing a franchise as more than a contract to distribute and sell goods within a specified area more than a Midas sign displayed to backstop a local franchisee, Sherman feels that it's a skillful art form.

Documenting this conviction, Sherman told SPONSOR that although total muffler and exhaust system parts total an estimated \$250 million annually, Midas went into the field for its own fulfillment, not to capture a market.

One of the bonus advantages to emerge from Midas national advertising is this, according to Sherman: It has conveyed to dealers what Midas home management in Chicago expects of them as franchisees.

The growth of Midas, Inc. through advertising has been traced with thorough-going religiosity, Sherman emphasizes. Establishing brand identity among consumers in the automotive replacement market is a herculean task, he says, because of point of purchase obscurity. This is where Midas has the edge over its competition, which is composed chiefly of gas stations.

From its beginning, Midas advertising strategy was based on overall national campaigns backed up by the local radio and newspaper campaigns waged by the franchise operators. This strong interlacing of national and local advertising is precisely what accounts for the nature of Midas growth, Sherman feels, attributing the saturation effect directly to the combination.

Of Midas customers, Sherman says that an enormous preponderance are housewives. Yet, Midas radio commercials are not aimed toward the female audience, but toward the male. "We reach the housewife through her husband," Sherman says, "he is the one that sends his wife and the family auto to a Midas shop."

A few months ago Sherman felt that the end of the muffler surge was approaching, and he did not anticipate establishing more franchises. However, about 50 more Midas shops will be added to the chain during the next 12 months; not because of an increase in autos—he has discovered that the demand for auto parts remains fairly constant—but because drivers are reluctant to drive very far with a muffler that needs replacement.

Sherman considers franchising an exciting distribution channel with opportunities for real expansion from one product line into related groups. The Midas shops now offer shock absorber and seat belt installation as well as muffler service.

Now Sherman and his team are preparing to repeat the success story all over again; this time with a chain of brake repair shops. This new venture is viewed by industry observers as another opportunity for radio to demonstrate how well it can work for the franchise field, nationally and at the local level. As Gordon Sherman puts it, "We are at perfect peace with radio, and on the basis of its proven success, we don't have to explain our feelings about its effectiveness."



AT NIGHT the shops are all Quietville and show up an important interior feature of Midas shops—the lack of garage atmosphere. Waiting rooms are designed to make the wait for muffler installation as painless as possible. Clean, attractive surroundings are provided, along with children's equipment, such as play-pens and toys. Housewives, many of whom are attracted by radio spots, account for 50% of Midas customers





ONE of the many stations in this country which has been entangled in the Section 315 equal-time web is WPIX, New York. During the 1961 mayoralty election, equal time was given to four minority-party candidates in addition to Mayor Wagner (r) and GOP challenger Louis Lefkowitz

WHEN MUST I GIVE EQUAL TIME?

- Does Section 315 apply to on-the-air editorializing?
Many broadcasters and most admen do not know!
- Here, as a service to the industry, is an explanation
of the ground rules of political and opinion programming

The electrifying U.S. Supreme Court decision two weeks ago favoring WMCA in its stand against New York State on apportionment in the legislature has focused national attention on the growing practice of broadcast editorializing.

The practice shares the wide misunderstanding, and is often confused with, broadcasts of political candidates. Many broadcasters are confounded by the regulations and interpretations of Section 315 of the Communications Act which deal with candidates and by the Fairness Doctrine which deals with editorializing and other political broadcasts.

It is a certainty that the confusion

will be manifest this fall when congressional, senatorial, and numerous state and local elections get underway.

Section 315, although widely disliked, is in itself not too often misunderstood. The Fairness Doctrine, however, because of its lack of hard, set-down dogma, induces the greatest number of puzzlements.

Although this may be so, an NAB official pointed out, it "is to be preferred to a system containing a strict set of guidelines which would then deprive a broadcaster of his own judgment in editorializing." With practice, the mud puddle will clear, he predicted.

In addition to the fuzziness, an intangible fear exists in the minds of some broadcasters that in the course of editorializing, let us say, and while being "fair," they may be run to earth by a capricious, axe-grinding government agency.

The purpose of this article then is to try to clarify the rights and duties of radio and tv licensees while broadcasting programs of a political nature or when editorializing, about politics or otherwise.

Two categories of "ground rules" exist to guide radio and tv broadcasters in handling political candidates and their followers, political editorials, non-political but controversial editorials, and other ("Motherhood") editorials.

Section 315 is invoked when—and only when—a candidate himself, and not a spokesman, is seen or heard on a program. The details are given in the chart on page 36.

All other usages of air time for reasons mentioned above are gov-

Two government instruments bind political and editorial broadcasts

Section 315 of the Communications Act of 1934 is Congressional Law. Fairness Doctrine, which applies to controversial issues, is FCC policy.

315 When a political candidate himself appears on radio or tv, or if his recorded voice is used, equal opportunity (often called "equal time") must be given to all qualified opposing candidates for the same office who request it within seven days of the program. In this situation, a station is not required to contact other candidates. Here also, the broadcaster is free of responsibility for libelous or other remarks made by the candidates. When a political candidate appears on a bona fide news-type program the equal opportunity provision of 315 does not apply. Equal opportunity does not mean that a station is required to avail candidate B of exactly the same time period used by candidate A. Nor is a station required to make available periods requested by either A or B. Costs must be the same for one as for the other. Any discrimination is prohibited. A station is not obliged to sell or provide free to time to political candidates, but as long as it wishes to serve "the public interest" it should at least keep the public aware of controversial sides via editorials or opinions (see Fairness Doctrine below). Breach of 315 by a station could result in license-revocation proceedings, or failure to receive license renewal.

FAIRNESS DOCTRINE

When a political candidate's representative uses a station's facilities, the station must provide "reasonable opportunity" to the candidate's opponents (but not to opposing candidates). The station must get in touch with the other side(s) and invite a reply. However, the station does not have to afford an approximation of time, as in 315. The licensee also may pick a spokesman for the other side (but he must be "fair"). Here, in contrast to the freedom of censorship responsibility granted solely under 315, the licensee must censor all libelous and obscene remarks made by spokesmen, for the station is liable.

When a station delivers an editorial on behalf of a political candidate, the station must again provide "reasonable opportunity" for reply. The same obligations apply as those which govern appearances of spokesmen—in addition to which editorials must be "timely." That is, they must be delivered so that opponents will have a chance at rebuttal.

When a station delivers a controversial editorial on issues other than political, it should encourage replies from people or groups it deems responsible for opposite views. A way to handle this is as letters to the editor. Good procedure is to mail a copy of the editorial and an invitation to reply to interested groups.

When a station delivers a controversial editorial on an individual, the station should offer a chance to answer.

When a station delivers a non-controversial editorial, civic groups, etc., may be sent a copy and asked to reply. But this is not a legal obligation in most instances.

Again, as in 315, a breach of the Fairness Doctrine could block license renewal.

erned by the Fairness Doctrine, which is FCC policy on these matters.

The penalty for transgressions in either case is the possible loss of license at renewal time.

But broadcast licensees are protected against any conceivable abuse of power by the Commission in the exercising of its licensing authority by the procedural safeguards of the Communications Act and the Administrative Procedure Act, and by the right of appeal to the Courts from final action claimed to be arbitrary or capricious (FCC report on *Editorializing by Broadcast Licensees*, 2 June 1949).

Also, FCC Chairman Minow, at the NAB Editorializing Conference in March, assured broadcasters that the Commission stands behind them and is "not here to 'hushwhack'" them. He also encouraged broadcasters, whom he called "men of responsibility and goodwill," to do more editorializing.

FCC Commissioner Frederick W. Ford, at the same conference, also encouraged editorializing and, in answer to a question, disclosed that he recalled no instance in which a station's editorial policy had been an issue in a hearing, on a renewal application or under a 309(h) letter.

"Then if all they have to do is be fair, what are broadcasters afraid of?" The question affords no easy answer.

But they are unanimous in their denunciation of such legislation as that recommended in a report released in April by the Senate Subcommittee on Freedom of Communications, chaired by Sen. Ralph W. Yarborough (D., Tex.).

"If such recommendations were enacted into law, there would be no such thing as free broadcast journalism," the NAB's chief counsel Douglas A. Anello has warned.

"Its recommendations would in effect nullify his (broadcaster's) exercise of individual judgment and responsibility. It would to all intents and purposes make broadcasting stations carriers rather than journalistic enterprises," he said.

Howard Bell, NAB vice president, industry affairs, said such a law would be an "insult to the integrity of a broadcaster and would impinge

What a broadcaster can and cannot do under Section 315

NO

If one political candidate buys more time than another, is the station required to halt such sales because of the unbalance? May a station charge premium rates for a political broadcast? May a station with both national and local rates charge a candidate for local office its national rate? A station regularly does business through advertising agencies and gives its customary commission. For example, candidate A buys \$100 worth of time through an agency. The station receives \$85. Candidate B, sans agency, demands the same time for \$85. Is he entitled to it? Must a station make time available to a Communist Party candidate? ("No" is the correct answer to all the questions in this paragraph)

YES

If a station owner, or a station advertiser, or a person regularly employed as a station announcer were to make any appearance other than on a bona fide news program over a station after having qualified as a candidate for public office, would Section 315 apply? Is a political candidate entitled to receive discounts? Can a station refuse to sell at discount rates to a group of candidates for different offices who have pooled their resources to obtain a discount, even though as a matter of commercial practice, the station permits commercial advertisers to buy a block of time at discount rates for use by various business owned by a single advertiser? ("Yes" is the correct answer to all the questions in this paragraph)

upon his freedom to make his own judgment as to what is fair in a particular situation."

Daniel W. Kops, president of WAVZ, New Haven, Conn., and WTRY, Albany-Troy-Schenectady, N.Y., and NAB editorializing committee chairman, believes the most serious threat to broadcasting in the Yarborough report is the following recommendation:

Section 326 of the Communications Act should be amended to provide additionally:

"Nothing in this Act or the foregoing sentence shall prevent the Federal Communications Commission, acting upon a complaint in an 'editorial fairness' case, to direct a licensee to make time available and present the opposing position or a particular person in order that the paramount right of the public to be informed on all sides of public issues be preserved."

Under such an enactment, free broadcast journalism "would never be the same," Kops said. The way to preserve this freedom, he added, is to act with responsibility.

In Illinois, Joe M. Baisch, WREX-

TV (Rockford) vice president and Freedom Committee chairman of the Illinois Broadcasters Assn., is also concerned with the "dangers so apparent" in the Yarborough Report.

Asking for more freedom and less regulation, Baisch said "We border now on a thin line of 'thought control.' The possibility (and probability) exists and poses a serious danger, threatening our freedom. The possibility of censorship or thought control should, in my judgment, once and for all be eliminated."

But while the Yarborough Report currently receives loud denunciations, the broadcasters' long-standing discontent with Section 315 continues.

The NAB itself "opposes vigorously the necessity for Section 315," Bell said.

Recently, NBC board chairman Robert W. Sarnoff hailed President Kennedy's action on 29 May requesting Congress to suspend 315 for the 1964 Presidential and Vice Presidential campaigns, as they were suspended for the Kennedy-Nixon debates in 1960. He has often referred to 315 as "the equal-time yoke."

CBS president Dr. Frank Stanton, another venerable 315 foe, last year suggested that Congress "suspend the equal-time requirements for all elections, Congressional, state and local, through 1963." As an experiment it might provide additional evidence for the use of Congress in considering permanent revision of Section 315, he said. Mutual Broadcasting president Robert F. Hurleigh agrees.

Last fall, WPIX, New York City, went on record as being "unalterably opposed" to 315 and said the station feels the requirement should be repealed or amended.

Sen. Jacob K. Javits (R., N.Y.) has introduced a proposal, presently in the Commerce Committee, which if passed will suspend Section 315 for this year's Congressional and Senatorial campaigns. A spokesman in the Senator's Washington office told SPONSOR the proposal has received "a lot of encouragement and has a 50-50 chance" of passage.

"This," Kops said, "is a good step in the right direction." He added that 315 "should be repealed as a matter of extending the public's right to know."

Turning aside from the legal com-

plications, Kops directed his attention to the "how to" of editorializing.

The temperament and willingness to be fair and thorough rather than arbitrary and superficial are prerequisites. A strong, professional news staff is a must.

Having the tools, the skill of editorializing can be mastered, but slowly, Kops advised. Start out with civic and local issues before you sound off on a national controversy. In 1949, Kops said, WAVZ began with editorials on schools, traffic, housing and lack of leadership in City Hall." After a few years the station "broadened its scope to include editorials on national topics."

He also urged the observance of journalistic ethics and advised that the dignity of the station should be behind editorials. One way to do this is to have the station's top management deliver them, he said.

As for the number of stations which are editorializing, Kops repeated the statistics compiled by an NAB survey of about 4,000 radio and tv stations in March.

Of 1,723 replies, 61% said they editorialize; 27% do so daily, 12% weekly and the rest occasionally. But about 1/3 of the remainder will be doing so "in a few months."

This increase in editorial responsibility is necessary, Kops said, to fill the "tremendous vacuum" left by the disappearance—often through merger—of many daily newspapers since the end of WW II.

No article on editorializing could conclude without a mention of the infamous Mayflower Decision, which, in the 1919 words of former FCC Commissioner Robert F. Jones (now in private practice) "fully and completely suppressed and prohibited the licensee from speaking in the future over his facilities in behalf of any cause."

It is, perhaps, the traumatic effect of the Mayflower Decision which today evokes such hostility from broadcasters against the Yarborough Report. Jones, Anello and Kops are among those who call this now-defunct decision unconstitutional, a violation of the First Amendment.

It began in 1937 when WAAB, Boston, endorsed political candidates

(Please turn to page 49)

AFFILIATE GROUPS

► Emphasis on radio as 'local' has made web affiliates associations an active, healthy power behind the throne

► Group chairmen see net stations growing stronger in race with independents, after trying readjustment

Come September, affiliates associations of three radio networks (CBS, NBC, Mutual; ABC currently is without one) will be holding their annual conventions. Like their television counterparts (SPONSOR, 14 May), they'll have agendas running the gamut from station compensation to programing changes. Unlike their tv brothers, however, they hold the trump cards in their "advisory" hands. Whatever the ostensible degree of their influence, they are absolutely vital to the survival of network radio.

"History," says one network official, unofficially, "is pretty much on their side. When the future of network radio was strongly in doubt—in the early 1950s when television was taking its giant steps and 'formula' radio was the industry's fair-haired child—the affiliates associations, once little more than sounding boards, sprang to the position of barometer and gauge. Their local-market needs were translated into a collective knowledge, and for radio networks to ignore them would have been tantamount to suicide."

With this candid appraisal as cue, SPONSOR went last week to the chairman of each of the associations' board of directors or steering committee to learn first-hand how they operate, what their two-way communication systems have accomplished over the past several years, what their current thinking portends. What ultimately emerged from the individual investigations was a new insight into network radio today.

CBS Affiliates Assn.

"When we talk with the network about programing—they listen," says Elton K. "Joe" Hartenbower, vice

president and general manager of KCMO, Kansas City, and chairman of the CBS Radio Affiliates Assn's board of directors.

In preparation for the association's annual convention at the Waldorf-Astoria hotel in New York, 12-13 September, Hartenbower cites programing—"every affiliate is continually on the alert for suggestions on ways to strengthen and update network programing"—as the association's primary concern. In this area, stronger news dominates the convention floor.

Hartenbower feels that the association's most notable achievement in recent years is the network's "program consolidation plan" (PCP), which CBS officials worked out with the association's board of directors. Under PCP, stations have approximately 161 commercial minutes of network time per week which they can sell locally. The network, in turn, holds on to 358 30-second spots per week for national sale. Compensation, then, is based on announcement time, not money. When programs are carried outside of option time periods, however—such as the recent astronaut coverage—stations are compensated monetarily, and arrangements are negotiated directly by the station and the network. It is illegal to discuss individual station compensation at association meetings.

Currently, under PCP, the network's programing structure is primarily one of news, augmented by the Arthur Godfrey, Art Linkletter, Garry Moore and Crosby-Clooney shows, as well as two dramatic programs on Sunday.

How does Hartenbower view network radio in today's highly competitive local markets?

HOLD NET RADIO TRUMP CARDS

"The network stations are in a much stronger position today than they were a few years ago. They're delivering more adult listeners, leaving the bulk of teen-agers to the independents."

Structurally, the CBS Radio Affiliates Assn. is headed by a board of directors chosen from nine geographic districts. Directors are divided into two classes: directors-at-large who serve one-year terms and district directors elected for three-year terms. Directors-at-large, in addition to Hartenbower, are Larry Haeg, general manager of WCCO, Minneapolis, and Robert McConnell, general manager of WISH, Indianapolis. Secretary-treasurer is Joe L. Smith, Jr., general manager of WJLS, Beckley, West Va.

The association's membership now includes approximately 85% of all CBS affiliates. No o&os are admitted. Annual dues are based on 50% of a station's network hour rate, plus 5%.

NBC Radio Affiliates

William Grant, president of KOA, Denver, is chairman of the committee which heads the NBC Radio Af-

filiates. An articulate, enthusiastic man, Grant sees his organization's influence as "moral rather than legal."

"In the last analysis," he says, "each station must deal individually with the network. The affiliates association simply provides an opportunity to discuss, in comparative privacy, our general differences. And the network's ear is with us."

Typical of topics covered at an NBC affiliates convention are new program ideas, criticism by individual stations of current program formats and/or personalities, dual sponsorship of network news (affiliates prefer single sponsorship), and—inevitably—compensation.

It is this latter which provides most of the affiliates with their sharpest sounding board.

"While most affiliates are grateful to receive actual compensation," says Grant (NBC is the only network currently compensating in dollars), "they're not exactly happy. Compensations are nominal. We feel, for the most part, that the network has underpriced network radio, with the result that it hasn't been able to pay

stations what their time is worth."

Grant views the compensation problem in its historic perspective, inseparable from programming evolution.

"During radio's transitional period," he points out, "the networks were getting little clearance, the stations were doubtful of network radio in general, and the relationship between us was bad. There was, so to speak, no common ground. Little by little, however, we became reconciled to a 'new relationship'—one in which the station serves as a news and public events agency in exchange for nominal compensation, as opposed to the historic compensation enjoyed before television took over as the primary entertainment medium."

A tremendous friction preceded this new relationship. Grant continues. "Certainly the old method of compensation was unsuited to the new concept of radio programming that followed television. Thus, in cooperation with our committee, the network completely revised it. Now it is based on commercial minute clearance."

The present method of computing



CBS RADIO Affiliate Assn. chairman, Elton K. "Joe" Hartenbower, is vice president and general manager of KCMO, Kansas City, Mo.



NBC RADIO Affiliates are led by committee chairman William Grant, president and general manager of KOA, Denver, Colo.



MUTUAL Affiliates Advisory Committee is headed by Victor C. Diehm, president and general manager, WAZL, Hazleton, Pa.

compensation, as well as the present form of affiliation contract, is credited to David Baltimore, general manager of WBRE, Wilkes-Barre, Pa., who devised the "curve." These negotiations with the network took place under the committee chairmanship of George W. Harvey, general manager of WFLA, Tampa, Fla.

"The method of computing is both realistic and reliable," Grant says. "It's network underpricing we continue to hit at."

In matters of day-to-day programming, Grant feels strongly that affiliates must, in the long run, depend upon the network for the creative.

"Our committee," he says, "like all committees, is not creative. That is not its function. In cases where the committee is highly critical, let

us say, of a network personality (performing), the network immediately takes a sharp look into the situation. But when it comes to the mainspring of our relationship—news, news-in-depth—we rely on the network's resources."

Like the CBS chairman, Grant is confident of the network affiliate's position in the local radio swim.

"Radio networks went through a trying readjustment period because of television," he points out, "and they did so in the era when format stations were riding high, when the demoralization of affiliates was wholesale. But they're doing a first class job today; in news they have no peers. Past is past. It seems strange now to look back on the days when the Pat Weaver concept of

News on the Hour shocked us all into controversy. Today, the level of acceptance is not only high, it underscores a changed relationship that has successfully survived, and made the network affiliate relationship a valuable one for the 1960s."

The NBC Radio Affiliates (the official name of the association) counts about 160 member stations (as with CBS, no o&s are allowed), its negotiating committee comprised of eight officers, in addition to the chairman. Current vice chairman is John Tansey, general manager of WRVA, Richmond, Va. Secretary is Lyell Bremser, general manager of KFAB, Omaha, Neb. Election of officials is not based on districts, although attempt is made to achieve both geographic and size mix in

The three radio affiliates associations—and how they differ

NAME	CBS Radio Affiliates Assn.	NBC Radio Affiliates	Mutual Affiliates Advisory Committee
MEMBERS	184	160	475-500
RUN BY	board of directors	committee	board of directors
CHAIRMAN	Elton K. "Joe" Hartenbower, KCMO, Kansas City, Mo.	William Grant, KOA, Denver	Victor C. Diehm, WAZL, Hazleton, Pa.
OTHER OFFICERS	Larry Haeg, WCCD, Minneapolis, vice-chmn.; Joe L. Smith, Jr., WJLS, Beckley, W. Va., sec'y-treas.; Robert McConnell, WISH, Indianapolis, dir. at large; Wendell Adams, KINS, Eureka, Calif., dir. at large	John Tansey, WRVA, Richmond, Va., vice-chmn.; Lyell Bremser, KFAB, Omaha, sec'y.	Carter C. Peterson, WBYG, Savannah, Ga., vice-chmn.; Edward Breen, KVFD, Fort Dodge, Iowa, sec'y.; Willard Deason, KVET, Austin, Tex., immed. past chmn.
OTHER BOARD MEMBERS	Joseph K. Close, WKNE, Keene, N. H.; Michael R. Hanna, WHCU, Ithaca, N. Y.; J. F. Jarman, Jr., WDNC, Durham, N. C.; F. C. Sowell, WLAC, Nashville; S. Ernest Lackey, Jr., WHOP, Hopkinsville, Ky.; A. R. Hebenstreit, KGGM, Albuquerque, N. M.; W. Whillock, KBDI, Boise, Idaho	Thomas Carr, WBAL, Baltimore; Robert Rich, WDSM, Duluth, Minn.; Thomas Barnes, WDAY, Fargo, N. Dak.; Lester Biederman, WTCM, Traverse City, Mich.; Gustav Brandborg, KVOO, Tulsa; Stanley Torgeison, WMC, Memphis	Sam Anderson, KFFA, Helena, Ark.; Michael Layman, WSFC, Somerset, Ky.; Richman Lewin, KTRE, Lufkin, Tex.; Wayne Phelps, KALG, Alamogordo, N. M.; Durwood Tucker, WRR, Dallas; Sherwood Gordon, KS00, San Diego; Frank Carman, KLUB, Salt Lake City; Robert Miller, WAIT, Chicago; E. Z. Jones, WBBB, Burlington, N. C.; Henry Rau, WDL, Washington; Keith Munger, KCDK, Tulare, Calif.; George A. Mayoral, WJMR, New Orleans; Ralph McElroy, KWYL, Waterloo, Ia.
TERM	dir. at large, one year; district dir., three years	two years, staggered terms	two years; currently 'frozen,' in sixth year
DUES	50% of stn. network hour rate, plus 5%	\$25 per year	none; subsidized by network

Note: ABC Radio has no Affiliates Association.

nominations. All officers serve for two years, with staggered terms. Annual dues are \$25. In addition to the annual fall meetings, the committee meets on call of any member station, as well as the network.

Mutual Affiliates Advisory Committee

Unlike the CBS and NBC organizations, the Mutual Affiliates Advisory Committee (MAC) is not independent of the network and—since no dues are involved—all near-500 Mutual stations are automatically members. But the committee's influence on network decisions, says MAC chairman Victor C. Diehm, president and general manager of WAZL, Hazleton, Pa., is indisputable.

"When the affiliates feel a certain programming move is wrong," Diehm elaborates, "they inform the committee and I in turn inform the network. And the idea is usually dropped."

In this regard, Diehm cites the network's proposal to buy the *Eddie Cantor Show* a few seasons back, a move generally opposed by affiliates. "When this collective feeling was transmitted to the network," he says, "negotiation for the show was promptly dismissed."

What are some of the more recent programming moves initiated by the committee? Diehm throws out a bagful. Insistence on stronger news voices, for one. Top sportscasts, for another. Result: the hiring of Tony Marvin and Del Sharburt to strengthen the lineup of the former, the services of Van Patrick and Leo Durocher to bolster the latter.

At one committee meeting, affiliates asked for "drop-ins" (e.g., miniature segments with personalities such as Elsa Maxwell). At another, they requested one-minute Spanish lessons. Both program plans were accepted by Mutual.

When Minnesota Mining bought the network (after one of the most hectic series of ownership changes in broadcast history), the committee asked for taped editorials, to be used optionally, mainly for those stations unable to afford editorial writers. From this came the "A" and "B" editorials, usually done by Robert

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BRITISH Motors president Kjell Qvale congratulates KPIX's Dick Stewart (seated) on his job of selling sports cars through spots on *Dance Party*. Teen guests admire the MG Midget

TEEN-SHOW SPOTS PROVE HIT IN SPORT CAR SELL

Convincing teenagers to buy stream-lined new sports cars instead of dented jalopies with noisy mufflers proved little more than an advertising problem for British Motor Car Distributors Ltd., San Francisco. After only one month of tv spots on *The KPIX Dance Party* sales increased 20%.

At first glance, the distributors admitted that catering to usually poverty-stricken students to buy expensive cars seemed unrealistic. According to British Motors president Kjell Qvale, a high percentage of teenagers purchase used cars in the \$850 to \$1,500 bracket. Considering these figures, the \$2,000 MG Midget would be a risky teenage sell.

BMC was motivated to try spot tv by King Harrington Advertising Agency, which pointed out 1) teenagers in general have a great influence on the type of cars their families buy, 2) 45% of *Dance Party*'s audience is adult, 3) the program is designed for the family, and 4) teenagers might be persuaded to buy a new and better car for a slightly higher price.

Interested, the distributors bought three one-minute spots per week on

the six-day-a-week dance show in May for a total of \$1,500. Satisfied with the results, they have renewed the buy for June, July, and August, doubling the time to six spots per week. The estimated three-month cost is \$1,600.

During the month of May spots were run on Friday and Saturday, as these days are peak sales days for the new car dealer.

Total production cost for each spot was \$59. Dick Stewart, program host, delivers 40 seconds of live commercial with an MG Midget in the studio. For the 20-second filmed segment Stewart is seen driving the car up and down the San Francisco hills. In some of the film segments Stewart is alone in the car, in others he and his wife are together, while in others he is with his three daughters.

Dance Party, on the air from 1 to 4:15 p.m. week-days and 3 to 4 p.m. Saturday, is the top-rated show during that time slot. With both adults and teenagers as viewers, the agency and client feel they have a good combination. Teens are accompanied by adults during purchase about 90% of the time, according to

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TEAMWORK in research, planning, and executing ad plans between Robert Curtis (l) DCS&S v.p. and account supervisor on the Cutex account, and R. Grove Ely, Jr., (r) ad manager, Cutex division of Chesebrough-Ponds, helped create successful 'Eyes by Cutex' promotion

Eye on tv pays off for newcomer

- First-time try in television for new line of Cutex popular-priced eye make-up proves potent sales vehicle
- Advertising plans include major expansion in tv to push eye make-up and new product to be introduced

Cosmetic-makers whose eye make-up ads have kept harassed but glamour-seeking females in a state of turmoil while deciding whether to follow the "natural" route to beauty or make it by way of the "Cleopatra look," are getting a bit of competition from a newcomer in this branch of the beauty-aid business.

The newcomer is Cutex, already a household name in the moderate-

priced lipstick and fingernail products line. Early this spring, a year after it was bought by Chesebrough-Pond, Cutex broke out a complete line of eye make-up products. Like its other Cutex products, manufactured formerly by the Northam Warren Corp., the "Eyes by Cutex" line is also moderately priced, comparable to Maybelline, the leader in that price class. And like Maybelline, Cutex is

counting on television's visual power to woo its way a fair share of the sky-rocketing eye make-up business.

While no one at Chesebrough-Pond's cosmetics division or its agency, Doherty, Clifford, Steers & Shenfield, will reveal how much hard cash is being spent to promote the new eye make-up line, SPONSOR was told that 60% of the current ad budget went to full-color ads in women's service and fashion magazines and the remaining 40% to spot tv.

"Eyes by Cutex" as the eye make-up promotion is labeled, made its television debut early in April of this year in the nation's top 25 markets at the rate of three spots per week. All minutes, the taped commercials were slotted during prime eve-

ning hours. Stations were selected strictly on the basis of top rating points in each market.

Although it is somewhat premature to evaluate the impact the introductory promotion is making on Cutex cash registers, Northam Warren, Jr., v.p. in charge of Chesebrough-Pond's cosmetic division, reports "the eye make-up line is moving faster than any new product we have introduced." He says "sales for the first three months will match our estimated volume for the first nine months of the introduction." Warren adds "because of the unprecedented demand, we are now beginning to achieve our goal of full national distribution."

Equally enthusiastic is R. Grove Ely, Jr., advertising manager on Cutex products who states, simply enough, "'Eyes by Cutex' has found excellent acceptance."

While neither one of these statements can be translated into sales figures, the television campaign apparently is paying off, since all of the principals SPONSOR talked with disclose that plans are definitely in the offing for an expanded promotion. Television will be the recipient of additional sales plums.

Says Ely, "we intend to expand on tv heavily this fall and much more next year."

It is assumed that the proposed ad expenditure increase will include the promotion of several new and related eye make-up products currently undergoing production tests at Cutex as well as concentrated emphasis on the products already on the market.

Whether Cutex will eventually shell out a chunk of ad money to spot tv to compare with Maybelline's 1961 expenditure of \$1,366,060 (estimated TvB/Rorabaugh figures), remains to be seen. However, since Maybelline, according to trade figures, now enjoys 56% of the moderate-priced eye make-up business, it is possible that Cutex will match, or perhaps outrank, Maybelline's ad budget.

Cutex's decision to throw its hat into the eye make-up ring, came on the heels of a thorough-going look at this segment of the cosmetics industry by its astute executives. A survey made by its agency—DCS&S—last fall, disclosed that the eye make-up field, while a mere toddler in the cos-

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COMMERCIAL tack pursued by Cutex in promoting new eye make-up included endorsement by fashion authority, Oleg Cassini, shown in tv commercial sequence with model

TV RESULTS

FURNITURE

SPONSOR: Bank Furniture Warehouse

AGENCY: Direct

Capsule case history: The Bank Furniture Warehouse is a 51-week advertiser on KXTV, Sacramento. They run forty 60-second announcements per week, with a concentration of spots in fringe time, morning and after 11:20 p.m. (late movie) at night, but with occasional spots in prime time. Bank's owner, David F. Jones, commenting on the business harvested by the KXTV spots says, "Since starting our tv campaign eight months ago, I have doubled my inventory. We have grossed more than one-half million dollars, and attribute 95% of our traffic to tv, and now use no other media. We now regularly draw 35% of our customers from more than 25 miles away, and some have come from 200 miles away and have mentioned our spots on KXTV." All production elements for the Bank announcements are developed by the station and the sponsor. Jones believes that he would have to spend four times as much in other media for results which would be comparable.

KXTV, Sacramento, California

Announcements

HOMES

SPONSOR: Bilt Well Homes

AGENCY: Leonard Agency
Irvington, N. J.

Capsule case history: One of America's largest shell home builders, Bilt Well Homes, located in northeastern Pennsylvania, scheduled three one-minute spot announcements per week for a six-week run on WDAU-TV, Scranton. The spots are aired in the late evening hours and on weekend sports shows. Michael G. Michaels of Bilt Well reports that, prompted by the announcements, approximately 40 replies were received from WDAU-TV viewers inquiring about Bilt Well's shell homes. So far, three sales have been closed, and many more are pending. So, for an expenditure of less than \$600, the sponsor has grossed from \$25,000 to \$30,000 in sales up to the present time, with future sale in the works. In view of the response the spots produced, Bilt Well is renewing the schedule for an additional six-week run using the same times of day on the station. "In selling a high-priced commodity," Michaels said, "WDAU-TV reached the customers interested and able to make a purchase."

WDAU-TV, Scranton, Pennsylvania

Announcements

DAIRY PRODUCTS

SPONSOR: Isaly's Dairy Specialists

AGENCY: Jay Reich

Capsule case history: Isaly's Dairy Specialists operate 87 outlets in the Pittsburgh area and are known as the leading ice cream stores. Because of their sales volume, Isaly's has seen no reason for advertising on tv on the past. Bill Isaly, dynamic vice president of the Dairy company, claims that his first run of spots on WIIC was due to the good salesmanship of WIIC's Bill Rhodes, and nothing else. After advertising on Alice Weston's show, *Luncheon at One*, Isaly is "glad he got sold." For three months Isaly's bought two 10-second spots every Thursday and Friday to announce week-end specials. "Weekend sales were definitely better after television," says Isaly. An example proving it was the promotion of 79¢ Klondike packages on special sale for 65¢, which sold over a quarter million Klondikes during the weekend. Bill Isaly also feels that Alice's personal popularity in the area has given Isaly's an added plus in merchandising and product promotion in all his branches.

WIIC, Pittsburgh

Announcements

FURNITURE

SPONSOR: E. Wanamaker & Son

AGENCY: Direct

Capsule case history: *The Wanamaker Sketchbook* on Channel 2, WKTV, Utica-Rome, every Tuesday from 6:15 p.m.-6:25 p.m., features Bob Wanamaker as host. Mr. Wanamaker is also owner of the E. Wanamaker & Son furniture store, sponsor of the program. Wanamaker, who discusses trends and construction of household furniture each week, told his viewers that he wanted to know what type of furniture to buy at the furniture show. He asked them each to write their name and address and the answers to the following four questions on a post card and send it to him: 1. What style bedroom furniture do you prefer? 2. What price range bedroom furniture do you desire? 3. What style mattress do you favor? 4. How long should a mattress last? This request was made on only one telecast, with a brief explanation on the preceding Tuesday show. Results: WKTV delivered more than 3000 answers to the four questions Wanamaker asked only once.

WKTV, Utica-Rome, New York

Program

*Media people:
what they are doing
and saying*

TIMEBUYER'S CORNER

Joseph Kelley and Michael Keenan, who were previously assistant media directors, have been appointed associate media directors at Lennen & Newell. Kelley began at L&N in print in 1958, Keenan joined the agency in 1961 from Foote, Cone & Belding's media department. . . . In Chicago, Ed Fleig joined Earle Lndgin & Co. as a media analyst, leaving MacFarland Aveyard & Co. . . . John O'Connell has been named media director of Young & Rubicam in Los Angeles.



DISCUSSING the New York market, Jeanette LaBrecht, v.p. and media director of Grant Adv., N.Y., and CBS Radio Spot Sales' Bob Hosking lunch at Mike Manuche's

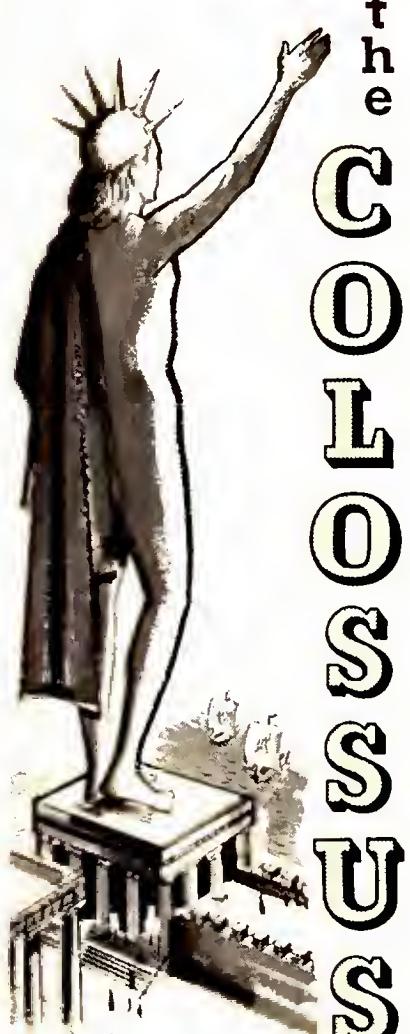
Things you should know about Kastor Hilton Chesley Clifford & Atherton: Its media department is headed by Jack B. Peters, v.p. and media director, who has held that position since the agency was formed eight years ago. Set up as a separate department, but working closely with media is the research department, headed by Dr. Harry Daniels.

The air media side of the media department, which accounts for 48% of the agency's billing, consists of timebuyers, assistant timebuyers, and estimators. Rosanne Gordon Leighton is the timebuyer longest with the agency and her accounts include Grand Union, Triple-S Blue Stamps, Wilson Mfg. Co., Bynart-Tintiar, and Vic Tanny.

Dorothy Glasser, another veteran buyer, joined the agency three years ago from Herschel Deutsch. She is recognized as an authority on Negro

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WING



of
Dayton
Radio *

Check Pulse and Hooper. check the results. You don't have to be a Rhodes scholar to figure out why more national and local advertisers spend more dollars on WING than on any other Dayton station. WING delivers more audience and sales. Think BIG . . . buy WING!



robert e. eastman & co., inc.
NATIONAL REPRESENTATIVE

* DAYTON...Ohio's
3rd Largest Market

the bicycle that rode into the sky

Back before the turn of the century in Dayton, Ohio, there was talk around the livery stable about a new invention called the horseless carriage. But there was talk about something twice as fantastic around the Wright Brothers' bicycle shop. The rumor was that Wilbur and Orville Wright were tinkering with more than just bicycles. They were working on an idea for a flying machine!

And that was how a bicycle sprouted wings! Which made Dayton famous as the cradle of aviation and one of the most important cities in America.

Here's a diversified, progressive industrial center combined with a wealthy agricultural region . . . a 13-county trading area of over one million people with \$1500 above U.S. average yearly income per person . . . and a total of one-and-a-half billion dollars of annual spendable income! This is Dayton. This is your opportunity. Call your WLW-D Representative. You'll be glad you did!

NBC/ABC

WLW-D dayton
television

the other dynamic WLW Stations

WLW-A **WLW-I** **WLW-C** **WLW-T** **WLW**
Television Television Television Television Radio
Atlanta Indianapolis Columbus Cincinnati
Crosley Broadcasting Corporation

TIMEBUYER'S CORNER

(Continued from page 45)

advertising and buys for products specifically directed toward this market as well as others. Some of her accounts are Smith Bros., Super Cool, and the Italian Line.

Last year, the media department added to its timebuying staff Stan Hammer, who brought to the agency extensive experience for buying drug products. He's in charge of buying for such accounts as Hoffman-LaRoche and Colfax Laboratories, a division of Shulton.



NAME-ALIKES in the business: Visiting A. C. Nielsen in New York last week, Ed Papazian (l), who is radio-tv media director of Gray & Rogers, Philadelphia, met with the other Ed Papazian, who is an associate media director with BBDO, N. Y.

Ronald Grimm, an assistant buyer, supervises all estimating. The other assistant buyers are Joe Dornfest, Susan Weiss, and Jane Smathers. Handling the department's paper work are Helen Strauss, Nat Rothstein, Milt Zeisler, and Gretchen Koffman.

Asked about the scope of the timebuyers' functions at the agency, media director Jack Peters commented, "The buyers are usually brought in on a campaign during the planning stages. They become thoroughly familiar with the strategy involved and advise on the use of test markets, which, we've found, to be an important gauge of a product's future success."

Because of their knowledge about an account, Peters said, the buyers are able to give reps the over-all picture of a campaign and secure from the best possible availabilities "It also encourages reps," Peters said "to present many unusual, creative ideas for campaigns."

COKE-PEPSI BATTLE

(Continued from page 30)

that will follow the prospect into the home, the car, the beach or anywhere—and when it catches the consumer it sells."

Radio generally, local as well as network, has long demonstrated its effectiveness in selling soft drinks, George A. Graham Jr., v.p. and general manager of NBC Radio Network, told SPONSOR. He said that the soft drink message gets through brilliantly via America's 183 million radio sets by following the customer wherever he goes, in or out of the home. Graham cited two case histories. Pepsi is running its fifth consecutive year of heavy frequency, saturation on the network. Geared to heavy summer-time consumption, Pepsi is running a seven-day-a-week schedule of 54 commercials weekly. Majority are 15-word reminder spots broadcast at the rate of nearly one every quarter hour in *Monitor* in weekends. Dr. Pepper is currently running its first campaign on NBC Radio, consisting of weekday and weekend spots. In another development having to do with the nation's bottlers, the Radio Advertising Bureau recently issued a special presentation called *Radio: Tops for Soda Pops*. It was designed to help stations sell summer availabilities to bottlers and deals with teen-agers and housewives. According to RAB, housewives do most of the soft-drink buying. "You can romance 'em with radio," the RAB is telling bottlers. "Women listen in the kitchen while preparing shopping lists, in their cars on their way to the marketplace."

RAB also has issued success stories of bottlers in Norfolk, Va., Baton Rouge, Phoenix, Omaha, Topeka and other cities, many of whom blanket their territory with saturation spot campaigns. Also, the RAB has produced an effective booklet called "101 Sales Ideas for Bottlers," wherein the bottler is given numerous ideas for promotions, contests, special events—undertakings that run the gamut from bottle-cap auctions and taste-testing contests to keeping city streets clean.

Soft drink bottlers in America are currently facing a number of issues, among them the question of deposit bottle versus non-deposit bottle and

how best to promote soft drinks in cans. Bottles, of course, are pushed with considerable vigor by bottle makers. Manufacturers of cans have a dozen ready arguments why their product is infinitely superior. The can-bottle battle is being constantly brought to the fore, via the broadcast media, by such companies as Armstrong for bottles and American Can and US Steel for cans. The bottling industry, for example, was recently showered with a display of trade paper advertising calling attention to the fact Armstrong was supporting bottles in its commercials on *Armstrong Circle Theatre*. The bottler's future, Armstrong insisted, was in the glass package. "Each year for six years, we've promoted soft drinks nationally on television," Armstrong declared. "This summer because of the urgency of promoting bottles for soft drinks, we're featuring this message on four *Armstrong Circle Theatre* telecasts, each of which will be seen by an actual viewing audience of 15 million people."

Hightspots of the commercials are that bottles protect flavor, hold carbonation, offer clean surface to drink from and provide real economy.

Soft drinks in cans represent a small amount of sales compared with bottles, but is growing steadily. The canning industry, however, is determined to make greater inroads in this lush soft drink field and hopes ultimately to bring it closer to total sales in the canned beer field. Soft drink bottlers, however, insist that conditions in the soft drink and beer industry are far from the same.

The deposit bottle, for economic reasons, will no doubt be the largest seller for a long time to come, according to observers in the soft drink business. Said the editors of *Bottling Industry*, one of the leading publications in the field: "... we are convinced that the individual bottler would be doing a lot more good for himself if he 'got off' this new packaging kick and concentrated on 'getting down to the basics' of his business. Such as rounding out his distribution pictures . . . extending his advertising and merchandising activities . . . developing and promoting new market concepts (like soft drinks with meals) . . . as we see it, the returnable bottle has not reached the peak of consumer appeal."

Last year, Coca-Cola tested a 16-ounce non-returnable, no deposit bottle and according to company officials, "ample data is rapidly accumulating for the expansion of this package when and if it appears desirable." Both Coca-Cola and Pepsi-Cola also have reached out with new flavors and new product names and are reportedly doing well. Last year was the first full year of operation for Fanta Beverage, organized as a division of Coke. Later came Sprite. The level of sales by Fanta and Sprite "in their first 18 months is already equal to that attained by Coca-Cola after its first 20 years." Coke also merged with Minute Maid Corp., maker of frozen orange juice and instant coffee.

Pepsi reports fine sales of Teen as well as Patio. Under the Patio label is sold orange, grape, root beer, ginger ale, club soda, strawberry and strawberry cream flavors. Pepsi notes that although volume compared with Pepsi-Cola is small, sales more than doubled those of the preceding year.

For the youth of America, both Coke and Pepsi have been engaged in an almost frenzied procession of goodwill endeavors, many of which according to observers have lasting educational validity. Activities of Coke in behalf of the youth field have been going on virtually since the day the business was incorporated in 1892 when Coke's first advertising budget consisted of a mere \$11,407.78 for the year.

Currently, Coke's pre-teen activities include youth plant tours, elementary science lab aids, shade tree merchants, and community store. For teen-agers Coke sets up bowling leagues, hi-fi clubs, America's Junior Miss Contests, and other activities.

The general feeling in the bottling industry is that the marketing war between Coke and Pepsi will continue like the Hundred Years War between France and England. In this instance, however, it is a war extending from the knishe and popcorn peninsula of Coney Island to the thirsty Sheikdom of Qatar on the Persian Gulf. Television and radio, it is a foregone conclusion, will stand to gain immeasurably from the constant skirmishing between the two fiercely competitive cola-drink bottling giants.

ONE BUY! FOUR MARKETS!

walb-tv

CH.10-ALBANY, GA.

- ALBANY
- DOOTHAN
- TALLAHASSEE
- PANAMA CITY

GRAY TELEVISION

ABC NBC

Raymond E. Carow
General Manager

wjhg-tv
CH.7-PANAMA CITY
FLA.

**366,000
TV HOMES***

* ARB, Nov. '61

One buy—one bill—one
clearance!

Or stations may be bought
individually for specific
markets!

Represented nationally by
Venard, Rintaul, McCannell, Inc.
In the South by James S. Ayers Co.

IN THE AIR... EVERYWHERE

IN GREATER KANSAS CITY

KBEA RADIO
KBEY FM



Represented
Nationally
by

Broadcast
Time Sales, Inc.

Another Station of

KAKC—Tulsa
KBEA—KBEY/FM
Kansas City
KXYZ—KXYZ/FM
Houston

p r c

PUBLIC RADIO CORPORATION

One of America's Fastest Growing Radio Groups

Sponsor backstage (Continued from page 13)

ture are in syndication at the present time, with distribution on the West Coast by Burrud's own Wiljon Corporation and in the rest of the country by Teledynamics, Inc.

Bill's reasoning for his success in a field strewn liberally with casualties is simple—"We took our time and let the company set its own pace," he said. "Instead of jumping in and going over our heads in production at the outset, we decided on a slow pace with plenty of time to look around and keep a check on where we were headed."

One aspect of Burrud's operation is astonishing. It has never been financed by a bank or by any outside money. "Early in our existence," Bill explained, "Gene McCabe, my business manager and vice-president of the company, and I faced a decision: either we tried to become a major producer overnight with bank financing or we remained independently small and plowed our money back into the business and allowed it to stimulate its own growth and set its own pace. We chose the latter course and I feel satisfied we made the right decision."

Switching from the aspect of financing, Bill touched on another point which he deems equally important. That is product itself. "We feel that television offers too little in the way of special programming which has strong audience appeal. So we decided to tailor our product in that direction to give viewers something they weren't getting."

'Traventure' shows

"That's how we came up with what we call 'Traventure' shows. These are not travel shows in the sense that we take a guided tour of far-away places and then sail off into the sunset. They are put together to whet the viewers curiosity, to pique their appetite and then to satisfy their desire for glimpses of places they might like to visit or, in some cases, have already been and are delighted to see again because of the fond memories the second sight brings back. Our shows have a wide appeal to audiences of all ages—the young because of the thrill of adventure and frequent dangers involved, and the older, mature viewers because of an expectancy to perhaps vacation in some of the places we visit. You know," Burrud continued, "with the travel boom in this country, folks are always looking for interesting spots to visit and they frequently see them on our shows."

Right now, Burrud is about to begin filming of a two-hour special which he calls "Pacific Revisited." This will be a 25,000 mile trek starting at Pearl Harbor and following the island-hopping trail made by our Armed Forces in the bloody campaigns in the South Pacific fighting in World War II. Bill will film this in cooperation with the U. S. Department of Defense and plans it for network airing.

Outside of that, Bill said he had only one other definite plan for the summer months. "That's my vacation," he says. "I'm going to take two weeks off and really have a ball. I'm going to stay home . . . and sit."

EQUAL TIME

(Continued from page 38)

without any pretense of being objective or impartial. In deciding that a "broadcaster cannot be an advocate," the FCC renewed the station's license only after the station showed intent to editorialize no longer. The FCC reversed the decision in 1949.

For a more complete understanding of Section 315 and editorializing, a broadcaster might read the NAB's *Political Broadcast Catechism* (4th edition) and the text of the FCC's 2 June 1949 report on *Editorializing by Broadcast Licensees* as a start.

On 10 July, the Senate Communications Subcommittee chaired by Sen. John O. Pastore (D., R. I.), is scheduled to begin hearings in Washington on four bills to amend or repeal the equal-time section of the Communications Act. Broadcasters are invited to testify.

Under discussion will be the above-mentioned Javits' bill, Sen. Warren G. Magnuson's (D., Wash.) bill and two bills by Pastore. Pastore's first bill would extend suspension of congressional and gubernatorial candidates as well as presidential and vice presidential candidates as in Magnuson's. His second would repeal 315. ↗

AFFILIATE GROUPS

(Continued from page 41)

Hurleigh, Mutual's president, one being of a controversial nature, the other "for God and Mother."

Another recent network service engineered by the committee is the "Washington interview." Through this plan, an affiliate can request Steve McCormick, Mutual's vice president in charge of news, to send a newsman to interview a Washington official on an issue of more than routine importance to that station's area. Handled by closed circuit, the plan requires no payment by stations for talent or program; only out-of-pocket expenses, such as taxis, meals, etc. Diehm notes the particular advantage of this system for stations in predominantly agricultural belts, when an interview, say, with Secretary of Agriculture Orville Freeman can be a major local event.

As to the network's programming philosophy in general, Diehm credits the affiliates committee with healthy influence on the current news-and-sports format. It has been mutually

agreed that stations should do their own music programming, since music tastes differ so sharply by section. The network offers some half-hour music stretches, which are optional, and no "compensation" is involved.

In the matter of compensation, Mutual's position as strictly a "swap" network is maintained by affiliates' collective approval. This equality arrangement allows stations to sell news on the hour, for which stations give the network news on the half-hour. In addition, such sports events as the Army-Navy game are apportioned equally, one-half for network sale, one-half for local. As with CBS, no money is exchanged. Network programs such as *Capital Assignment* can be sold locally with no charge or talent fee, in return for which stations carry *The World Today*, sold by the network, without recompense. Both are 25-minute shows.

MAC has been the deciding factor in this arrangement. When it was originally proposed as the "Cape Cod plan" by MAC officers, the majority of affiliates voted it down. It was finally accepted by them in 1957, at which time the network put it into effect.

Organization-wise, although the network retains control of the committee, election is by affiliates themselves. Dividing the country into eight districts, the committee is presided over by 17 officers. This unusually large representation is due to Mutual's having so many small market stations, equalization being attained by selection of both a metropolitan and a non-metropolitan member from each district.

Originally elected for two years, the current officers were "frozen" during the network's constant change of ownership. There has been no election for the last six years, although replacements have occurred. Top echelon of the committee, in addition to Diehm, are: Carter C. Peterson, general manager of WBYG, Savannah, Ga., vice-chairman; Edward Breen, general manager of KVFD, Fort Dodge, Ia., secretary; and Millard Deason, general manager of KVET, Austin, Tex., immediate past chairman.

MAC was formed in 1949 by Tom O'Neil, head of General Teleradio, then owners of the network. Committee members are still reimbursed by the network for expenses incurred

at the annual meeting.

Asked about the future of network operations in the local arena, Diehm sees strong management as the key.

"The trend," he says, "is that network stations are now moving ahead. Global and on-the-spot national coverage are services an independent station can't give. The overall success or failure of the station, however, depends upon what happens between newscasts. If local management is right, the station is right. Providing the type music and programming best suited to a particular area is of paramount importance. I'm confident, however, that a radio network operation today can outdistance the independents if it makes judicious use of network material—and its own ingenuity. Agencies are beginning to notice this, too. Mutual, for example, was in the black the first quarter of the year—for the first time in five years—and it's heading toward black in the second."

The ABC void

Some years back, ABC had an advisory board similar to Mutual's, to which officers were named by Price-Waterhouse ballots sent to all network affiliates in eight geographic districts. Today there is no such animal. The organization folded for lack of what one observer calls "independent thinking." ABC would bring affiliates to New York annually, and—"in appreciation they always voted for the network."

ABC officials, however, would "welcome a real affiliates association," similar to ABC TV's, whose formation in 1957 created a powerful force in the television network's operation. Thus far, however, the radio network affiliates have not taken the initiative toward such an organization, and the network itself—"wanting no affiliates group having the slightest tint again of network dominance"—will not initiate action. ↗

TEEN-SHOW SPOTS

(Continued from page 41)

Qvale. Those families buying the sports car are usually in the middle or upper-middle income areas.

Aiming toward graduating high school seniors and college students, the commercials expound on the theme that "Everyone needs a car at school, why not a good sports car?"

Remarkable
ROCKFORD
BELONGS IN YOUR
MARKET MIX

**STIR
UP
SALES**
**BUY
WREX-TV**
**THE
HOT
BUY
EVERY
MONTH**



GET THE FACTS
FROM OUR
PERSPIRING REPS

H.R. TELEVISION, INC.

WREX-TV
CHANNEL 13 ROCKFORD



J. M. BAISCH
Vice Pres. & Gen. Mgr.



NOW AVAILABLE for SPONSORSHIP

**Exclusive U.S.A.
1 Hr. TV Special**

An action-packed film showing the planning, building and final series of trial races of Australia's great mystery yacht soon to make its debut in the USA.

"GRETEL"

Australia's \$650,000. challenger to the America's Cup Yacht Races to be held off Newport, R.I. in September.

Here is the event all sportsmen are awaiting . . . an event in which interest will carry through the entire summer. Your audience will see and thrill to the actual trial races held Down Under in preparation for Australia's first bid to capture the Cup.

**COST of HOUR FILM \$20,000
HALF-HOUR Version \$12,500**

Commissionable . . . Time Charges Extra

Available for auditioning and sponsorship on any network or grouping of stations. First refusal granted follow-up Special covering the sea trials and final races in the USA.

CHARLES MICHELSON, INC.

USA representative for Producers,
Television Corp. Ltd.; Sydney, Australia
45 West 45th St., New York 36, N.Y.
PLaza 7-0695

With San Francisco a university hub, including such large institutions as the University of California, Stanford, the University of San Francisco, and at least a dozen other smaller colleges within a 50-mile radius, the school appeal is appropriate. Also, Qvale pointed out, many students live in one county and go to school in another, often making automobile the most expedient mode of transportation.

As president of BMC, Qvale had this to say about the campaign: "Since purchasing time on *Dance Party*, BMC is finding sales results most gratifying, and we are convinced that this type of tv program offers a great new audience for car sales."

CUTEX

(Continued from page 43)

metics sphere, is actually the fastest-growing wing of that industry.

The statistical look revealed that since 1954, sales are estimated to have increased over 600%—much greater than the cosmetic industry as a whole. The present market is estimated to shape up at about \$35 million, with a projectionable volume of \$75 million by 1965.

Drug Topics, via its annual survey, pin-points the fantastic demand of these three eye make-up products—mascara, eyebrow pencil and eyeshadow—to a sales figure which grew from \$6 million in 1952 to \$18 million in 1960.

It's apparent that once the unsavory stigma formerly attached to the use of eye adornment had been removed, females engaged in the pursuit of beauty, proved apt students in the art of eye make-up application.

"But there's still a lot of educating to be done along those lines," comments Cutex ad manager Ely. And educating the public in the myriad ways possible for a woman to change her beauty facade, is the main task taken by the company in its "Eyes by Cutex" promotion.

While other cosmetic houses have utilized commercial time and/or space in a variety of ways (e.g. explaining proper application of the beauty aid; extolling the virtues of the "natural" look; pushing the "round" eye; or hinting at the possibilities lurking behind the "Cleopatra look") the Cutex theme is teaching that through the application of eye

color, a woman can switch her personality to suit her mood or frock, or whatever. Or, as Cutex puts it: "Nature gave you two eyes, now Cutex gives you dozens!"

To lend a substantial shade of elegance to the presentation, Cutex has engaged the services of the well-known fashion designer, Oleg Cassini. Cassini appears in all the commercials with a popular fashion model who, exquisitely gowned, is shown applying eyeshadow while Cassini stands by with sketch pad in hand.

The commercial conversation between Cassini and model follows the introduction by the announcer who says: "Nature gave you two eyes, but now, Cutex gives you dozens of lovely new ways to dramatize your eyes . . . with new 'Eyes by Cutex.'"

The announcer goes on to say that the make-up was "created by Oleg Cassini . . . fashion advisor to America's most glamorous women." Cassini then takes over by commenting to model Robin Butler: "You look beautiful . . . and beautiful eyes to match." The model replies: "Thanks, Oleg. It's that wonderful new eye make-up and your marvelous fashion touch."

The rest of the minute commercial deals with the model displaying the gold cased make-up aids and discussions centering around the easy applicability of the cosmetic.

The "Eyes by Cutex" line includes the three best-selling basic items—eye pencil, mascara, and eye shadow. Each is available in a wide choice of colors. The line also includes these items: Automatic Mascara with spiral brush; Automatic Pencil with built-in sharpener; Automatic Shadow Stick; Creamy Eye Shadow; and Tri-Cake Pressed Powder Eye Shadow Blending Kit. This last item, exclusive, according to Cutex, in the popular-priced eye make-up line, proved during a preliminary survey to be most popular with consumers.

The automatic eye pencil, eye shadow stick and the automatic mascara with brush are packaged in brush-gold triangle-shaped cases. All the prices of the "Eyes by Cutex" line seem to compare with those of Maybelline.

In recent weeks, Cutex introduced a companion piece to the eye make-up series—a soothing eye liquid preparation called Eye Brilliance. This item has also been promoted in the current tv commercial series.



More adults select WWDC than any other Washington, D.C. station*

*One in a series on the
fine art of broadcasting by*
WWDC
RADIO WASHINGTON

"the station that keeps people in mind"

*Trendex, Washington, D. C. Study, Nov. 1961
Represented nationally by John Blair & Co.



SPONSOR WEEK WRAP-UP

Swezey

(Continued from Sponsor Week)

zey said: "All leading brands of gasoline have achieved a phenomenal degree of efficiency. All leading makes of automobiles which they propel are wonders of mechani-

cal perfection. Cigarettes, soaps, detergents, and countless other products have reached quality standards which make it almost impossible for the most discriminating purchaser to select among them except upon the most fragile, virtually non-existent individual characteristics."

Advertisers

Philco's consumer products division, under the new Ford ownership, is increasing its network tv budget by 400% over the outlay for the last half of last year.

Company will spend about \$2.5 million in the 1962-63 tv season for two specials (CBS TV's Miss America Pageant and the first NBC TV "Tonight" show with Johnny Carson), eight prime-time series on ABC TV and NBC TV, and four ABC TV daytimers.

This all adds up to 55 minutes for Philco in the coming season.

FEMMECEES of WSL-TV, Roanoke Profile, Priscilla Young (l) and Kit Johnson, with director Ray Chitwood going over films and photos of first air year which won them state award for women's show



BROTHERHOOD award of the Baptist Ministers' Conference of Philadelphia went to WHAT, only local organization honored. Seen here are honored national personalities Jackie Robinson (l) and Dr. Martin Luther King, Jr., with station's Mary Dee, Dolly Banks



GUIDED TOUR of tv studios is conducted by Fred Fletcher (l), exec. v.p. of WRAL-TV, Raleigh, for AB-PT pres. Leonard Goldenson and ABC vp. Tom Moore. Station joins network 1 August



ADVENTURE Cartoons is producing "The Mighty Hercules," discussed here by coordinator Arthur Brooks (l); Fred Thrower, WPIX, New York, exec. v.p.; Richard Carlton, Trans-Lux Tv v.p., syndicator

Continental Wax, which spent some \$400,000 in spot tv last year, has been cited by the FTC for false claims and for a deceptive trade name.

The decision, which is not final and may be reviewed by the commission, related to Continental's "Six Month Floor Wax."

Ordering the company to stop using "six month" to describe the wax's features, the examiner said that although the words "Continental Grip-Kote" are being used on the can, deception can only be remedied by the complete excision of the more prominently displayed name.

Campaigns: Royal Viking Danish

Lager Beer is running with its heaviest ad budget ever to introduce an imported beer label. Campaign, via Co-Ordinated Marketing, includes five hours of radio weekly in the New York market . . . **Perma-Starch** will sponsor with 30- and 60-second spots at least four NBC TV daytime shows starting in late June via Post, Morr & Gardner, Chicago . . . **J. Nelson Prewitt** started on 20 June with CBS TV's "Captain Kangaroo," the first national effort for its Matey Shampoo for Children. Agency is Hanford & Greenfield, Rochester . . . **Sunray DX Oil** will use major league baseball on NBC TV and supplemental radio markets to push two new gaso-

lines and a new selling slogan. Account is at Gardner . . . A \$140,000 campaign to sell 40 million avocados is being run this summer by the **California Avocado Growers**, handled by McCann-Erickson Los Angeles.

Financial report: Alberto-Culver sales reached \$26,322,812 in the six-month fiscal period ended 31 May, an increase of 143% over the first half of 1961. Net earnings were \$1,010,969, an increase of 152% over \$400,309 in earnings for the first six months of last year.

PEOPLE ON THE MOVE: Lewis S. Sanders to the newly-created post of



KICK OFF campaign to announce new rep affiliation between Advertising Time Sales and WESH-TV, Daytona Beach-Orlando, is discussed by (l-r) Thomas Campbell, ATS pres., ATS v.p.'s Jack Thompson and Jim McManus, stn. sales manager Harry LeBrun and WESH-TV vice president Thomas Gilchrist



MONUMENTAL job was done by WKAP, Allentown, which volunteered to clean the monument in the center of town during the city's recent Bicentennial, a job long undone



TRAFFICOPTER reports on WGN, Chicago, will be backed by State Farm Mutual Automobile Insurance. Here (l-r): Stanley Gates (SF promotion); pilot Irv Hayden; Charles Gates, stn. mgr.; Fred Sulcer, of agency NL&B

director of sales for Schick Service, Inc. . . . **Ralph F. Moriarty** to president of Ovaltine Food Products division of The Wander Company . . . **George W. Shine** to vice president in charge of advertising and public relations of Avon Products . . . **Norman Vance, Jr.**, vice president and director of marketing for Mars, Inc., to executive vice president.

Agencies

There's been a reorganization at MacManus, John & Adams, which follows on the heels of the resignation of John R. MacManus as senior vice president and director of the Bloomfield Hills-based agency.

Management has decided to transfer significant billings, including media buying, to the New York branch. Included are all Dow Chemical consumer accounts and Minnesota Mining & Manufacturing, primarily Scotch Brand Tape and Scotchgard Brand Stain Repeller.

Transferred to New York to handle this business are notably, Patrick D. Beece, vice president in charge of account services and Russell G. Brown, director of marketing services.

Maurice H. Needham, advertising sage of Michigan Avenue and scholarly chairman of Needham, Louis & Brorby, now in his 73rd year, is updating his treatise "Towards the Complete Man."

A project begun when Needham was a student at the University of Wisconsin, the work contains his thoughts on the education and training of men for leadership in the agency business.

The last revision of the same was in 1955, when Needham presented it in talk form at the 4A's central regional fall meeting.

Reason for the new revision: in a nuclear age, even more emphasis should be placed on the study of humanities.

In the 1955 treatise, such advertising pundits as Claude Hopkins, Ernest Gundlach, James Young, Ray Rubicam, Leo Burnett, Fairfax Cone

and David Ogilvy were included as examples of "the complete man." Best advertising men of all time in the updated version: Plato, Ben Franklin, Michelangelo.

The Biddle Co., Bloomington, Ill.-based agency boasts an unusual feat by its media director.

Accomplished: a hole-in-one at the Highland Park golf course. It was a 106-yard shot on the third hole with a five iron.

When off the green, ace shooter Shirley Sunwall administers the broadcast activity on such accounts as Hill's dogfood, North American Van Lines and Heath Toffee.

The complete run-down on product assignments resulting from R. T. French's agency consolidation gives a long list of items to JWT.

The agency's New York office retains the mustards, condiments, spices and extracts, a new line of dry sauce mixes, Forman's relishes and French's export business. JWT gets from Richard A. Foley Philadelphia the pet bird foods and metals polishes.

New to the French stable is K&E, which will handle the instant potato products.

Agency appointments: Hertz American Express International Ltd. to Norman, Craig & Kummel, effective 1 October . . . Ambassador Motels to Wade Advertising . . . Youngs Rubber Corp. to Don Kemper for consumer advertising . . . Bravo Macaroni to Hutchins Advertising, effective 1 July . . . Westminster Corp. to Weiss & Geller for four new lines of wines and spirits . . . Regal Rugs to Ruben Advertising, Indianapolis . . . Mitchell-Liptak Laboratories to John W. Shaw . . . The World of Food to Kenyon & Eckhardt . . . Ther-A-Pedic Associates to Sosnow Advertising, Newark.

Top Brass: John M. Lamb to Gould, Brown & Bickett to head a newly formed consumer division as executive vice president and a principal of the agency . . . Kenneth D. Clapp

to general manager of Charles F. Hutchinson, Inc. . . . John L. Baldwin to general manager of the Boston office of K&E . . . Robert Buckbinder to executive vice president of Peerless Advertising.

New v.p.'s: Donald W. Walton for creative services at D. P. Brother . . . Carl E. Buffington and Orrin E. Christy at Morse International . . . Gerald Pickman at Kudner for marketing-research . . . Allan Greenberg, Edward McNeilly and Len Press at Doyle Dane Bernbach . . . James W. Packer, for station relations, at John W. Shaw . . . Barron Boe at Dancer-Fitzgerald-Sample.

PEOPLE ON THE MOVE: William J. Graham and Frederic C. Moffatt to the media-selection (radio-tv) department of N. W. Ayer . . . Henry J. Kozlowski to the plans and marketing department of Ayer . . . Stanley Koenig to marketing supervisor at Leo Burnett . . . Tom E. Harder to account supervisor at Kenyon & Eckhardt . . . Thomas E. Shea to the New York office of FSR as account executive on Renault . . . Marvin D. Convisar to the marketing-research department of Kudner . . . Earl Collings to broadcast copy chief at MacFarland, Aveyard . . . Donald L. Linton to account executive at FSR New York . . . Helen Mellon and Mary Krempa to radio and tv department of Wermen & Schorr . . . Martin S. Berger to account executive at Storm Advertising . . . John E. Robertson to producer in the radio-tv department at Compton, Los Angeles . . . Alfred A. Basso, Jr. to commercial producer in the New York office of Burnett . . . M. J. Marion to account supervisor and Richard J. Griffith to account executive at Riedl & Freede.

Associations

The NAB plans a broadened monitoring program of Tv Code subscribers.

The plan calls for submission of copies of official master logs to supplement the Code Authority's tape, off-air monitoring.

The Code Review Board said outside research to monitor and tape record all stations on a regular basis would be prohibitively expensive.

Seven broadcasters were named by NAB pres. LeRoy Collins as members of the 1962-63 committee on editorializing.

Reappointed as chairman was Daniel W. Kops, president of WAVZ, Broadcasting and WTRY Broadcasting.

Others reappointed: Frank J. Abbott, Jr., WWGP, Sanford; Frederick S. Houwink, Evening Star Broadcasting; John F. Dille, Jr., Truth Publishing Co. stations.

Newly-appointed members: Rex G. Howell, KREX stations, Grand Junction; A. Louis Read, WDSU, New Orleans stations and George Whitney, KFMB-TV, San Diego.

Tv Stations

Taft Broadcasting is scanning stations in the top 30 markets for possible purchase of another tv outlet within the next year.

Hulbert Taft, Jr. president of the company, told the New York Society of Security Analysts of the expansion plans in an address just three weeks after Taft was listed on the New York Stock Exchange.

Of the company's financial status, Taft quoted a 20% increase in net profit over the preceding year for the fiscal period ended 31 March.

Tv's share of dentifrice advertising in measured consumer media rose to 92.2% in 1961, according to Tvb.

Network and national spot tv billings jumped 14.4% to \$33,945,663.

Crest moved into the top spot in 1961 with total billings of \$10,545,963, compared with \$5,471,415 in 1960. Tv billings last year for Crest were \$10,276,277.

KMEX-TV, Los Angeles will become the flagship station of a newly organized Spanish International Network which goes on the air in mid-September.

Network will operate along the

1,600-mile U.S.-Mexican border encompassing five vhf and one uhf station.

Julian Kaufman is the acting general manager.

Kudos: Chief Wah Nee Ota of the Creek-Seminole Indian tribe adopted Elton H. Rule, ABC v.p. and general manager of KABC-TV, Los Angeles and named him "Chief Elton Tall Tree" in traditional tribal ceremonies. Honor was bestowed for out-

standing work in bringing to light the plight of the Indian . . . NBC star Bob Hope will become the third entertainer in history to be honored with a gold medal—authorized by Congress, manufactured by the Treasury Department and presented by the President—for his "services to his country and to the cause of world peace." . . . Walt Bartlett, vice president of WLWC, Columbus, has been appointed by Governor DiSalle to fill

(Please turn to page 61)

New Satellite Now Helps You Cover ALL of "UPSTATE MICHIGAN"!

WWTV, Cadillac-Traverse City, has always brought you the top television audiences in Central and Northern Lower Michigan.

Now WWUP-TV, Sault Ste. Marie—a Channel 10 satellite of WWTV—adds coverage of 55,900 households (\$235,382,000 in retail sales) in a great and fast-growing industrial area in and around the American and Canadian cities of Sault Ste. Marie.

Ask Avery-Knodel, Inc. for full information on this new opportunity to cover the combined WWTV/WWUP-TV area, which is more important to you than several complete U.S. states.

POPULATION	874,100
HOUSEHOLDS	244,000
EFF. BUY. INCOME \$1,304,149,000	
RETAIL SALES	\$99,511,000

The Fetzer Stations

RADIO

WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJEF-FM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

TELEVISION

WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV/CADILLAC-TRVERSE CITY
WWUP-TV SAULT STE. MARIE
KOLN-TV LINCOLN, NEBRASKA
KGIN-TV GRAND ISLAND, NEB.

WWTV/WWUP-TV

CADILLAC-TRVERSE CITY / **SAULT STE. MARIE**

CHANNEL 9
ANTENNA 1640' A. A. T.
CBS • ABC

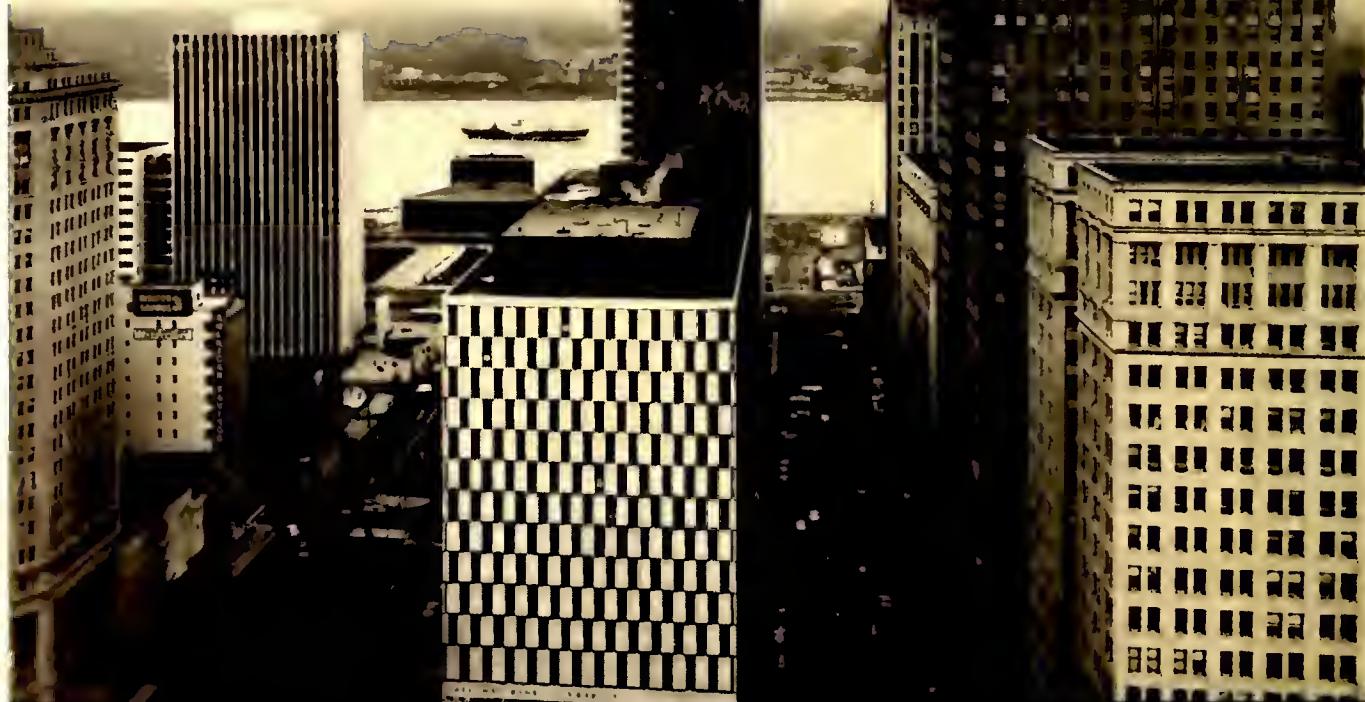
CHANNEL 10
ANTENNA 1214' A. A. T.
CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives

Winning friends, influencing people

For the past 30 years CKLW Radio has been winning friends, influencing people. In 1932, Radio 80 gave birth to a small but urgent 5000-watt voice. Today CK is a mature, compelling sound—a 50,000-watt installation that sends its news and music into homes and cars throughout Michigan, Ohio, Indiana, Pennsylvania, New York and Canada. We have calculated 5,625,538 radio homes with spendable incomes of over 40 billion dollars* are tuned to Radio 80. To loyal audience, satisfied sponsors and talented staff, CKLW is most grateful. And may we continue to always win friends, influence people.

*Sales Management



WINDSOR, SERVING THE WINDSOR AND DETROIT AREA

CKLW-800 KC
50,000 WATTS

RKO GENERAL, INC. NATIONAL SALES DIVISION • NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

ESSEX
BROADCASTERS,
INC.
GUARDIAN BLDG.,
DETROIT

WASHINGTON WEEK

25 JUNE 1962

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SPONSOR
PUBLICATIONS INC.

Two recommendations featured FCC Commissioner Robert E. Lee's 134-page report on the Chicago hearings into local service of that city's tv stations.

The first indicated there should be study of the community service problem created by the alleged making of decisions in New York for network o&o stations. The second held that further such hearings should be held on a limited basis in certain test markets.

The FCC majority had already indicated that Chicago-type hearings would be conducted elsewhere. In spite of this, the Chicago experience had appeared to be so inclusive that there was genuine hope it would not be repeated. But Lee stands near the middle of the FCC political and regulatory philosophy, and these hopes would now seem to have less of a foundation on which to stand.

Lee chided a good many of the witnesses for failing to come to grips with actual issues. He singled out a woman for complaining about "smut," which he pointed out had no part in the proceedings. He also hit at the unions, AFTRA and NABET, for asking for more network program originations in Chicago, when the topic was supposed to be local service and local programming. Such out-of-bounds discussions were ignored, he said.

The Lee summary was, on the whole, kind to the Chicago tv stations. He said they "in varying degree, do make a genuine, and, in general, reasonable and adequate effort to determine the needs and interests of the local residents in the area of local live programming."

He indicated complaints of such as religious and racial groups were products of misunderstandings, rather than of station failures. He pointed out that civic, charitable and political groups applauded the stations. He cited difficulties in local programming and in encouraging local talent due to the disparity between network resources and those of a single station. In this connection, he also pointed out that talent is not readily available in Chicago since it heads for New York and even more so for Hollywood, where there are greater opportunities.

Lee hit the critical side to any extent only in his assertion that local live programming by network o&o's, and probably also by multiple-owned and absentee-owned stations, is crippled by an outside veto.

He noted the Chicago station managers claimed authority, but said they invariably ask the New York network main offices for "advice and guidance, if not clearance" on any programming plans. Lee said it is also clear that New York as often as not turns down local programming in favor of network.

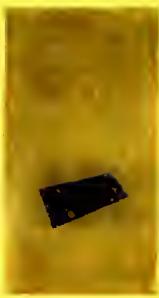
Lee saw "a basic conflict in interest problem" here which the FCC was asked to investigate further. He even quoted himself as saying "if the Commission considers this a dilemma, and I do, it should spell out the answer so that industry will know how to comply."

Plumping for more such hearings in "typical test markets of different kinds," Lee contended that during the Chicago affair, "the public and the industry looked each other in the face and exchanged views. The air is now much clearer. The public, the industry, and the Commission have each learned much, and must, therefore, have greater respect, each for the others' problems and views."

Sen. John O. Pastore (D., R. I.) has announced that beginning 10 July his subcommittee will once again go back into the controversial political equal time section of the Communications Act.

Bills in the hopper would loosen Sec. 315 to greater and lesser degrees, but the way is open for suggestions ranging from complete repeal all the way back to status quo.

(Please turn to page 59)



SPOT-SCOPE

25 JUNE 1962
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A crosscheck of radio reps by SPOT-SCOPE last week disclosed that the nature of the May and June spot buys was somewhat different in this respect: a large portion of them favored mostly the medium-sized markets.

As one rep put it: there haven't been any really big lists, but the number of schedules have been far more than they were a year ago and the benefits have pretty well extended beyond the bigger markets.

In terms of category, one of the disappointments, so far, has been the sparsity of seasonal toiletry business.

On the other hand, there's been a burst of cigar business, sparked by General Cigar and American Tobacco's Roi Tan.

The Minneapolis-based drug account just picked up by John W. Shaw may prove a neat source of revenue for both radio and tv spot.

Client in question is Mitchell-Liptak Laboratories, whose original incorporators were for the most part physicians from the Minneapolis area. Projected billings on a national basis should be in excess of \$750,000 and there's this hopeful sign: the account is evidencing an early affinity for broadcast media. Radio and tv schedules in mid-western test markets have already been lined-up and start running this summer.

The campaign, being developed by Shaw in concert with its ethical drug affiliate Shaw-Hagues, is on behalf of a new medication.

The onslaught of some regional brewers like Hamm into new territories seems to have shaken the security and created somewhat of a marketing-advertising problem for the older and previously well-entrenched national distributors.

Latest indication of this: Anheuser's Busch Bavarian (Gardner), which pours well over a million annually into spot tv, is cutting back schedules in some markets and sinking the money into heavy-up schedules in problem areas.

The St. Louis-based beer will reportedly be back again strong in the fall.

One of the new cold remedies which last fall and early this year staged a battle for market supremacy via spot tv is back in the national arena for the allergy season.

The comebacker is Contac, the Menley & James continuous-action decongestant handled out of FC&B. The other leading contender in the field, Vicks Chemical's Tri-Span (SSC&B) hasn't been around the spot tv circuit in any substantial way for a while.

Still another member of the drug fraternity made news last week. It's the athlete foot treatment from WTS Pharmaceuticals, Desenex, a newcomer to the national spot tv ranks. The account is at Hoyt.

For details of this and other spot action of the last week see items below.

SPOT TV BUYS

Procter & Gamble is breaking with a big campaign for Tide on 2 July. Schedules of one-three spots weekly, nighttime minutes both prime and fringe, run through the P&G year. Agency: Compton. Buyer: Bob Carney.

Menley & James Laboratories, division of Smith Kline & French is buying several markets for a 15 July start on behalf of Contac. Campaign runs for six weeks, using prime and late night minutes. Agency: Foote, Cone & Belding. Buyer: Bob Rowell.



SPOT-SCOPE *continued*

Standard Brands is lining up about 30 markets for its Blue Bonnet Margarine, with schedules to start 27 August for 13 weeks. Prime breaks are being used throughout. Agency: Ted Bates. Buyer: Bill Abrams.

W. F. Young kicks off today for its Absorbine Jr. liniment in selected markets. Drive is for 13 weeks using fringe minutes. Agency: J. Walter Thompson. Buyer: Lou West.

Birds Eye division of General Foods is seeking early and late evening minutes to promote its vegetables. Schedules start 9 July or 13 August depending on the market and run for four weeks. There are about 30 markets involved. Agency: Young & Rubicam. Buyer: Pete Spengler.

WTS Pharmaceuticals division of Wallace & Tiernan is buying for its Desenex Athletes Foot treatment. The search is for 13-week runs of day and night minutes starting 8 July. Agency: Charles W. Hoyt. Buyer: Doug Humm.

Chesebrough-Pond's is going in for eight weeks on behalf of its Vaseline Hair Tonic. Promotion starts 15 July in several markets, with the request for fringe minutes. Agency: Norman, Craig & Kummel. Buyer: Stan Yudin.

National Biscuit is in on a short-term basis with minutes in kid strips between 4-7 p.m. Schedules run for two weeks in a host of markets, and the campaign is on behalf of Wheat and Rice Honey's. Agency: Kenyon & Eckhardt. Buyer: Helen Lavendus.

Norwich Pharmacal is lining up nighttime minutes and breaks for a 1 July start on behalf of Pepto-Bismol. The market list is extensive and schedules are set to run for six weeks. Agency: Benton & Bowles. Buyer: Bob Wilson.

American Oil will promote various products in a four-week campaign which kicks off on 2 July. Some 20 markets will get schedules of minutes and breaks. Agency is D'Arcy and the buyer is Ed Theobold.

Clorox is going in with 52-week schedules starting the first of the month. Time segments are fringe night and daytime minutes. Some 20 markets are included. Agency: Honig-Cooper & Harrington, San Francisco. Buyer: Clarice McCreary.

Brown Shoe Company of St. Louis wants kids minutes in several markets to start 6 August and continue for six weeks. The buying's being done out of Leo Burnett by Eloise Beatty.

SPOT RADIO BUYS

Western Stationery & Tablet Corp. is planning its back-to-school campaign. Schedules will begin 18 August for three weeks, using early evening and weekend 60's to reach a teenage audience, 20-40 per week per market. The top 50 markets will be bought. The agency is Dancer-Fitzgerald-Sample; the buyers are John Liddy and Dorothy Medanic.

U.S. Gypsum is looking for Sunday segments between 11 a.m. and 1 p.m. to place a good-music transcription show. The number of markets has not been decided upon, but may run as high as 30. Vehicle is to promote its roofing products and allow for participations by local home builders. Rayeye Productions Inc., Kansas City, is producing the show and checking availabilities; Laverne Sisall is the contact. U.S. Gypsum's agency is Fulton, Morrissey Co., Chicago.

WASHINGTON WEEK *(Continued from page 57)*

Pastore said he hopes Congress will finally take action, but the odds appear to be against it this late in the session.

There could be some delay in FCC application of the all-channel set bill it wanted passed so badly.

The one Senate change was insertion of the word adequate, referring to reception of UHF channels. The FCC must set up standards, and **this could take considerable time**.

The industry would have to be consulted, among other time-consuming steps. So the test of the bill as a means of reviving UHF might take even longer than otherwise.

SPONSOR HEARS

25 JUNE 1962

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Agencies with beer accounts will tell you that there are no more fastidious critics of a tv commercial than bartenders, and that includes doctors.

They're very sensitive about the way a screen bartender lifts a glass of suds and puts it down before a customer, and, if the ritual isn't just right, bartenders will so inform the brewery's salesman on his next visit or even call up the brewery.

P&G has won out, after a spate of debate, on its requirement that ABC TV change the teeoff time of the Motion Picture Academy Awards show from 10:30 to 10 p.m. next April.

It seems that the network had scheduled an Edie Adams special for Muriel in the 10-10:30 slot and was reluctant to disappoint the cigarmaker.

Benton & Bowles will again be the agency of record on the Awards event.

Those concerned with picking up a successor to Lou Hausman as director of the Television Information Office have begun to toss the names of possible candidates into the hopper.

Among the bandied prospects: Joe Culligan, Victor Ratner, Roy Danish, who is Hausman's assistant, and Bert Briller.

Hausman would like to leave 1 October.

The working life of a network tv salesman isn't all wine and truffles.

After one of the networks had fired two of its salesmen contacts in close succession, an agency tv v.p. got curious and asked at headquarters what it was all about.

The answer he got gave him the impression that the men had shown too much empathy for their agencies' problems.

P.S.: The pair were quickly hired elsewhere in the tv selling field.

Big agencies have one disadvantage over their smaller brethren: because the chain of command entails so many more people it's tougher to track down the responsibility for a serious fluff to a single person.

A major agency throbbed lately over a fumble that caused the client to hit the roof, but to exact retribution would have meant a wholesale emptying of the executive suite.

For those who attended the NAB conventions in the early part of the '30s news of the death last week of Walter J. Damm must have occasioned a twinge of sardonic reminiscence.

The NAB membership in those days was, of course, much more compact and the pioneers often viewed the convention as a channel for flipping critical darts at the swingness and politicking of the then-intrenched industry kingpin, NBC.

Dour, blunt, laconic Walter Damm, along with Stanley Hubbard, of St. Paul, and Red Cross, of Macon, Ga., often functioned as the gadfly core of such recriminations. And the trio succeeded in lifting a convention out of the pall of prefabricated routine.

But as a broadcaster Damm not only ranked among the top as a programming innovator but as a practitioner of the finest in taste and public service.

WRAP-UP

(Continued from page 55)

the vacancy on the Ohio Educational Television Commission created by the resignation of Bob Dunville, Crosley Broadcasting Corp. president.

PEOPLE ON THE MOVE: Fred W. Johnson to general sales manager at WFRV-TV, Green Bay . . . Al Perry to the sales staff of KOA-TV, Denver . . . Charles W. Thomas to assistant general tv sales manager of WFIL-TV, Philadelphia . . . Guy Griffen to assistant general manager of WBOC-TV and radio, Salisbury, Md. . . . Ozzie Osborne to account executive at WFBM-TV, Indianapolis.

Radio Stations

RAB has thrown out a "new frontier" challenge to radio stations.

Speaking before the North Carolina Assn. of Broadcasters, Patrick E. Rheaume, RAB director of member development said radio still lags seriously in the race with newspapers. He said that the Sunday editions of daily newspapers in several North Carolina markets often gross annually more than all of the radio stations in the market combined.

Rheaume predicted, however, that radio will close the gap in this decade, with much of the needed lift coming from retailers.

Ideas at work:

- **WFBR**, Baltimore presented on every newscast during June, its 40th anniversary month, a news event from its debut day 40 years ago.

- **WTLB**, Utica ran a "Most Useless Thing" contest. First prize was a dilapidated car, second prize an old moose head.

- **WIL**, St. Louis awarded its second annual \$250 scholarship award to the outstanding student in radio journalism at the University of Missouri.

- **WJRZ**, Newark, formerly WNTA, ran a contest for listeners to guess the number of billboards which new owner Communication Industries Corp. is using to promote the new

call letters. Correct answer: 197.

Kudos: George Stephens, farm director for KCMO stations in Kansas City was named one of six regional chairmen of The National Farm-City Committee . . . WJW, Cleveland was recipient of three major awards at the 10th annual AFTRA Awards Luncheon . . . Felix Adams, general sales manager of KRAK, has been elected vice president of the Sacramento Advertising & Sales Club.

PEOPLE ON THE MOVE: Ralph Quorstin to sales manager of WNJR, Newark . . . Richard F. Cruse to sales promotion director of KFRE (AM & TV) and KRFM, Fresno . . . Edward A. McCusker to the sales staff of WPEN, Philadelphia . . . Rick Sklar to director of production and community services at WABC, New York . . . John O. Downey to vice president and general manager of WCAU, Philadelphia, replacing Thomas J. Swafford who has resigned to purchase a radio station in Albuquerque . . . Bruce Still to director of production at WIL, St. Louis . . . Anthony Pansilio to station-sales manager at WRYM, Hartford . . . Larry Mazursky to assistant general manager of KWKW, Pasadena . . . Richard E. Taylor to account executive at WNBQ, Chicago . . . Donald A. Wolff to account executive with WMAQ, Chicago . . . Douglas D. Shull to national sales coordinator at WOWO, Ft. Wayne in addition to his job as promotion manager.

Fm

An unusual undertaking by an fm outlet involving the rebroadcast in its entirety of the full stereophonic signal of another fm station is in operation in Providence.

WPFM is carrying live in fm stereo and direct from Symphony Hall in Boston, the Saturday evening concerts of The Boston Pops Orchestra. The series is made possible by receiving the signal of WCRB (FM), Waltham at the Providence studio site and rebroadcasting the signal.

WPFM will continue with live FM

stereo broadcasts in the fall with the winter schedule of The Boston Symphony Orchestra.

There's a new fm outlet scheduled for completion in July.

To be known as WMMM (FM), Westport, the new station will duplicate am programing during the day and will continue with independent music programing after the parent company signs off.

The fm transmitter will be housed in the same location as the am transmitter.

A highlight of the 7th annual New York High Fidelity Music Show will be a salute to the first anniversary of fm stereo radio broadcasting.

FM stereo broadcasting has grown to include some 100 stations since last summer when the FCC first gave the go-ahead.

The show will be held 2-6 October.

Stereo starts: WTCX (FM), St. Petersburg began its first regular schedule of fm stereo operations earlier this month.

Invitation: The Greater Seattle FM Broadcasters Assn. has extended an invitation to all fm broadcasters in Seattle to visit the Worlds Fair to attend the association's meetings, held the second Wednesday of each month at the Colonial Pancake House at 9 a.m.

PEOPLE ON THE MOVE: George Pleasants to general manager of WKET, Dayton . . . Lacy Sellars to operations manager of WBT (FM), Charlotte.

Networks

ABC Radio has picked up its fourth 50 kw affiliate in five weeks.

Most recent newcomer to the line-up is KWKH, Shreveport. Others: WHAM, Rochester, KRAK, Sacramento, KCTA, Corpus Christi.

Sales: Gillette Safety Razor (Maxon) and Chrysler (Burnett) will co-sponsor both of baseball's All-Star Games

on NBC TV and NBC Radio, scheduled for 10 and 30 July. . . . Best Food (Lennen & Newell) bought minutes in ABC TV's "The Flintstones." . . . General Mills, via Knox Reeves, has signed for the "All-Star Scouting Report" which precedes both All-Star Games on NBC TV.

Way out promotion: A wall-size map and guide to the exploration of space came from the sales development side of NBC Radio with the reminder that the exciting developments of the space age are also charted on NBC Radio.

Specials: Pharmacraft Laboratories has picked up the tab for three hour-long specials on ABC TV within a four-day period. Shows, two repeats and one original, are set for 11, 12, and 14 August from 10-11 p.m. Buy, via Papert, Koenig & Lois, is on behalf of Allerest allergy tablets.

PEOPLE ON THE MOVE: Philip Sterling, who's assistant publicity director at CBS Radio, is collaborator in the biography "Fiorello La Guardia" by Bella Rodman to be published in October by Hill & Wang. . . . John Regazzi to comptroller of AB-PT.

Representatives

An expansion of the tv department at Edward Petry includes the promotion of eastern tv sales manager Ted Page to vice president of the company.

Alfred Masini and Malcolm James, tv salesmen, have been appointed group sales managers. Three sales men have been added to the New York staff—Thomas J. O'Dea, James D. Curran and Len Tronick—and Karl H. Mayers has been named assistant director of marketing and sales development.

Adam Young is adopting a completely automated billing system, with all divisions set to be converted by the end of the summer.

The system will compute the

monthly billing by station, product and agency.

Rep appointments: WHTN-TV, Huntington, W. Va., to Ohio Stations Representatives for Ohio and Pittsburgh sales. . . . WFMV, Richmond and WNXI, Portsmouth to Walker-Rawalt for national sales. . . . WTSP-TV, Tampa, new third station which goes on the air this fall, to H-R.

PEOPLE ON THE MOVE: Anne Owen to the newly-created post of special projects director at Robert E. Eastman. . . . Henry J. Akins to account executive in the Atlanta office of H-R. . . . James C. Timothy to account executive in NBC TV Spot Sales, Chicago and Edward C. Cotter to account executive in NBC Radio Spot Sales, also Chicago. . . . James Dowdle to the Chicago tv sales staff of Katz. . . . Bill McKee to eastern representative with Dean & Slaughter, rep for The Dakota Sales-maker radio stations.

Film

Bomba, the Jungle Boy features, out of Allied Artists Tv Corp., seems to be having strong going on the rating front.

Some cases in point:

WNEP-TV, Scranton: Sunday afternoons, reached an ARB sets-in-use of 23, as compared to an average 4 the year before.

WFBC-TV, Greenville, S. C.: went from an ARB rating of 9 to 18 for a Sunday afternoon, with average homes per quarter-hour to 61,000 from 26,000.

WKBW-TV, Buffalo: a Monday through Friday late afternoon strip got a March-April 21.5 Nielsen average and an ARB 20. The Nielsen share was 54 and ARB, 60.

WISH-TV, Indianapolis: scheduled Saturday afternoons and achieved a 15.6 Nielsen rating, as against the competition's 7.

NTA will supply **WABC-TV, New York** with a new series of "The Third Man" which will get prime-time slotting by the network flagship next fall.

The show will move from 10:30-11

p.m. on Thursdays to the same berth on Fridays. It's sponsored in excess of 80 cities by Budweiser Beer.

The Grand Prix for television of the Venice International Advertising Film Festival went, for the first time in several years, to a U.S. producer.

Winner was MPO for the commercial: "Who says beer is a man's beverage?" produced for J. Walter Thompson and client the United Brewers Assn.

Alexander Productions has been formed by Michael Palma, former executive vice president of Trans-film-Caravel.

Based in Colorado Springs, Colo. and Puerto Rico as a cost-saving measure, the new company will use the motion picture facilities of Alexander Film Co. but all creative control will emanate from New York.

A major undertaking will be the production of tv commercials.

Franklin Schaffer and Fielder Cook have formed a new tv producing outfit called **The Directors Company**.

First assignment will be the production of seven hour-long dramatic specials which will be part of next season's NBC TV "DuPont Show of the Week."

The new firm will headquartered at 65 East 55 Street in New York.

Sales: MCA TV scored 41 more sales for its hour-long, off-network programs . . . Allied Artists Tv has added six more stations to its list for "Bomba, The Jungle Boy" . . . Warner Bros. filmed tv series to nine more stations . . . Tele synd's new 90-minute feature film of "The Lone Ranger" to CBS TV stations in New York, Philadelphia, St. Louis, Chicago and Los Angeles . . . Seven Arts made seven additional deals for its post-1950 Warner Bros. features and its Boston Symphony tv specials . . . Buena Vista's "Mickey Mouse Club" to the Kroger Company for 52 weeks on KTVI-TV, St. Louis . . . Over 50 markets have been sold for the second year of first-run syndication of Ziv-UA's "Ripcord."

PEOPLE ON THE MOVE: Sidney Cohen to the New York sales staff of Allied Artists Television Corp. . . . Howard Grafman to midwest division account executive for Seven Arts . . . Amos T. Baron, most recently vice president and general sales manager of KCOP Television, Los Angeles, to western division manager of United Artists Associated . . . Norman W. Glenn to vice president of new program development at Ziv-UA.

Public Service

Public service in action:

- An exploration of higher education highlights a new series called "The Quincy College Hour" on WLS, Chicago.
- When WMEX, Boston president M. E. Richmond heard that ticket sales for the Mayor's Charity Field Day were lagging, he offered the service, promptly accepted, of station personalities to spur sales. The entire staff did an all-day remote from city hall.

Kudos: Certificates of appreciation from CARE for "outstanding service" in 1961 were presented to Arnold F. Schoen, Jr. executive v.p. and general manager of WDBO-TV and Joseph L. Brechner, president and general manager of WLOF-TV, both in Orlando.

Equipment

Motorola, which opened its Chicago State Street Display Salon on 14 May, reports floor traffic beyond its expectations.

Not only does the public come in to "browse" as was initially anticipated, but the salon staff reports that specific questions on models and lines are asked by the visitors, indicating an unexpected knowledge of product and indicating that agency Burnett must be doing a good job on consumer education.

Elsewhere on the Motorola front: sometime within the next year or so, this company will join Chicago's two other major electronic manufac-

turers, Zenith and Admiral, in color tv receiver production.

Factory sales of tv picture tubes and receiving tubes eased back from the 1962 highs scored in March to an April level about average for the first four months of the year.

EIA also reported that April distributor sales and factory output of both tv and radio receivers dropped abruptly under March totals, but cumulative totals for the first four months of 1962 remained ahead of those for the same period last year.

Tv sales by distributors in April declined to 364,742, the year's low while this year's cumulative total was 1,932,729 through April, vs. 1961's 1,680,672 for the same period.

Distributor sales of radios stood at 809,499 in April, against 1962's record monthly total of 917,236 in March. Year-to-date total was 2,987,497 vs. 2,637,850 for the same months last year.

New products: A fully transistorized magnetic tape message repeater which plays without interruption or stops on cue, is being manufactured by Cousino Electronics Corp. of Toledo. The unit will sell for under \$100 . . . Rolab Laboratories, Sandy Hook, Conn. have come out with a new Ready-Eddy for 16mm exclusively as a companion to the Ready-

Eddy 16/35 . . . Kahn Research Laboratories has a new single-sideband receiver adapter designed to convert conventional am receivers to single-sideband operation. . . . A new nine-pin miniature triode-tetrode receiving tube designed for dual purpose use as a low-voltage sync-separator and video-output tube is now available from the Westinghouse Electronic Tube division.

PEOPLE ON THE MOVE: Robert J. Klapper to the sales department at Zenith. . . . John H. Ihrig has resigned as a director of Webcor. . . . Thomas E. McCarthy to manager of public information at General Telephone & Electronics.

Station Transactions

The FCC has approved the transfer of control of WSOR in Windsor, Conn. to Sydney E. Byrnes.

Byrnes is president and general manager of WADS, Ansonia, Conn. and is president of The Connecticut Broadcasters Assn.

WCNT, Centralia, Ill. has been sold to Edward Palen, owner of WOKZ, Alton.

Seller was Carson W. Rodgers and price was \$155,000.

Hamilton-Landis handled the negotiations.

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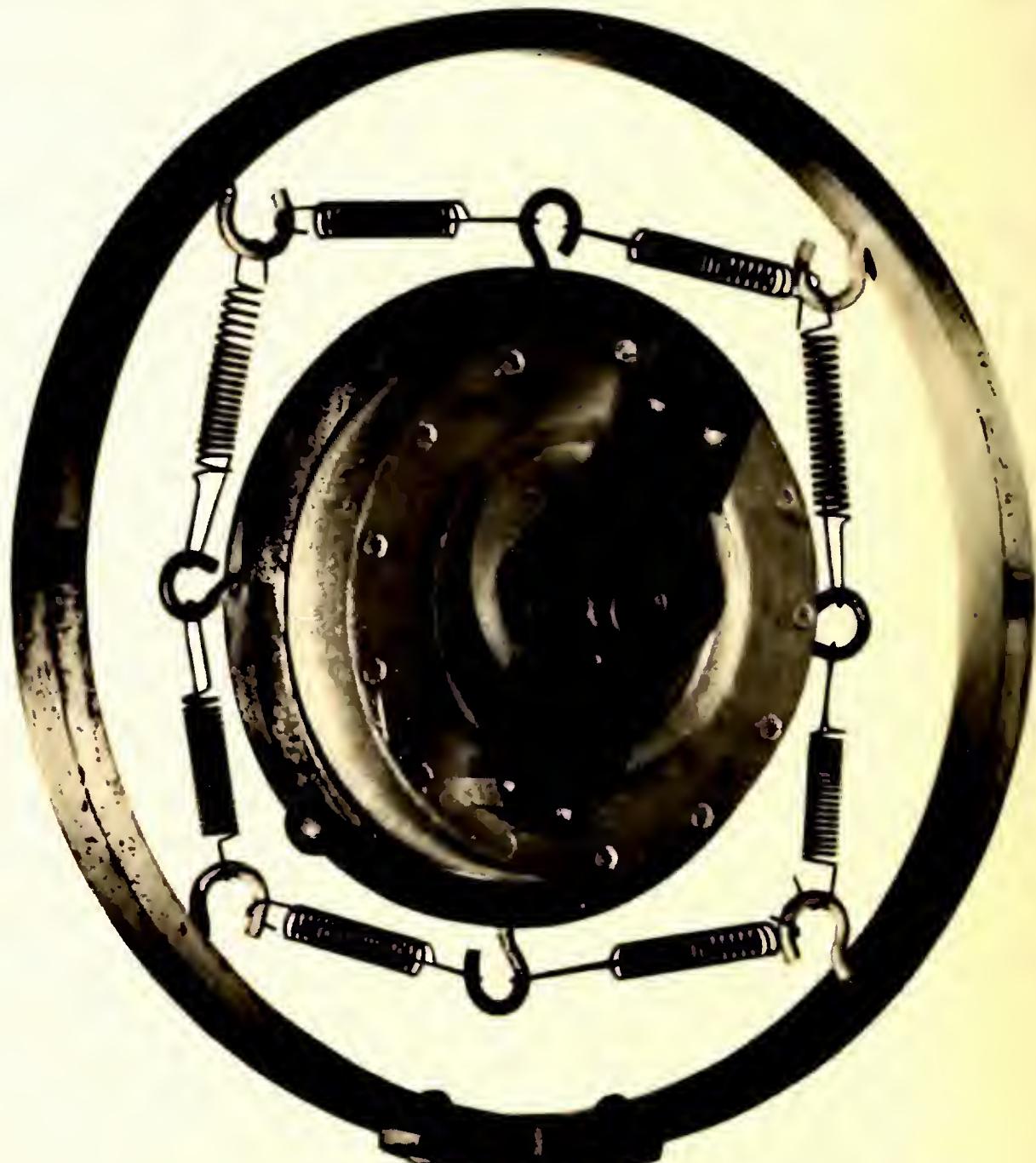
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Tv and radio NEWSMAKERS



John O. Downey has been named as vice president and general manager of WCAU, Philadelphia. He has been program director of the tv station since May 1960. In Downey's earlier associations with CBS, he has been assistant director of program services of the CBS TV stations division and executive producer at KMOX-TV, St. Louis. He's also been program head at

KDKA-TV, Pittsburgh and WHCT-TV, Hartford. He was manager of WGTH, Hartford and program director of WONS in the same city.

Abe Mandell has been elected executive vice president of Independent Television Corp. Mandell, who has been vice president in charge of sales and administration since February 1961, joined the company in 1958 as director of foreign sales. He was promoted to vice president in charge of foreign operations in May 1960. Mandell's career in foreign film operations dates back to 1946 when he joined Republic Pictures International and became general manager of their distribution subsidiary in the Philippines.



Seymour "Hap" Eaton has been appointed as general sales manager for WJBK-TV, Detroit. Eaton has served since April 1961 as national sales manager of the Storer Broadcasting outlet. Prior to joining Storer he has most recently been with Peters, Griffin, Woodward as an account executive. He started his business career with RKO Radio Pictures in 1948, transferring to the television field in 1953 when he became associated with NBC TV Films. Eaton's appointment was announced by Lawrence M. Carino.

Lawrence Richard Walken is the new media director of the Boston office of BBDO. Walken will establish basic media plans and strategy for the agency's Boston clients and will coordinate all projects involving the agency's New York media department. Walken was previously a network specialist with the New York office of Grey Advertising. Prior to that he was an assistant brand manager for Colgate-Palmolive and a marketing planning project director and media buyer for Benton & Bowles.



The seller's viewpoint

"Radio can only be an effective sales medium when each station provides a sound so distinctive and so exciting that listening to the radio becomes an overt act." So states Robert V. Whitney, executive vice president of Mars Broadcasting Inc., Stamford, Connecticut. Formerly program director of KALL Salt Lake City and the Balaban stations, Whitney has been responsible for creating "Demand Radio," a complete programming service for subscribing radio stations around the country. The proper approach to programming is the key to the salvation of radio, Whitney feels.



Radio must link listener and reality

Almost every broadcaster in the business can tell you why radio is not flourishing—particularly on the national level. Some blame advertisers, others point accusing fingers at timebuyers, others attack lack of advertising creativity. Perhaps they are all right to a degree, but I believe they have missed the point. I think that what is wrong with radio today is programming. With the proper approach to programming the other problems will solve themselves and put radio back on a strong, healthy footing.

Radio can only be an effective sales medium when each station provides a sound so distinctive and so exciting that listening to the radio becomes an overt act. Radio has to be fun, it has to inform, it has to provide a realistic link with the outside world.

Radio stations have only one thing to sell—circulation. The ability to attract people, to develop their loyalty and to provide a proper showcase for commercial messages is the *raison d'être* for broadcasting. Yet many broadcasters pay very little heed to their audience. One of the most dramatic examples of this is that few broadcasters are willing to concede that the nature of the service has changed.

In almost any market today you can find almost any kind of programming you might want: top 40 (50, 100, etc.), good music, popular music, conversation. But is it good enough to attract the large responsive audiences that are so necessary to produce the sales results which will make the medium prosper?

It is regrettable that some broadcasters have thrown away the hard work of programming, for people themselves are basically the same. Curious and gregarious, they are responsive to the motives of escape, pursuit of fortune, and self-improvement. Radio is everywhere at all hours. Radio is convenient, versatile, in great supply, and technically better than ever. Any modern industry would be expected to use such opportunity by studying the consumer and giving careful attention to product design.

In radio, that means a long look at programming. It must not fall into the hands of personal ego at the microphone where programming is by whim, seldom planned and never rehearsed. It must not fall to crony salesmen or client steerage; a business managers' programming indifference and the special interest of his wife and golf companion. And it must not flow from the format stamping press.

The day for brainstorming has arrived and some of our dearest friends must not be invited. . . . I mean all the vested interests. We will serve them by building responsive audience; and the responsibility for objective design is ours. Our answers will grow from simple questions. What is real? What is honest? What is attractive? What is fun? What is the need?

To do this we must spend the time to make our product better. Our new programming concept "Demand Radio," has every single moment of aired time polished, repolished, written expressly and produced dramatically to make the subscribing station as good as radio can be. This also applies to the programming material we produce at Mars for more than 300 stations in the United States, Canada and Australia. But one well programmed radio station in a market is not enough. I want to see all of radio well programmed—our subscribing stations and their competition alike. Radio to thrive must better itself as a total medium. It must create *demand*!

To do this, programming must be planned with care, designed with production finesse, aired with courage, and constantly reviewed. Then we will reintroduce the term "magic of radio," which was, and always will be hard work. This is radio's logical road to its rightful status as a first class medium. A medium that can seek its revenues from newspapers and TV, its real competitors. By considering the consumer, radio will be stronger and greater; and a product for which there will be constant demand.

Then we'll raise the rates.

SPONSOR SPEAKS

Our 40-year radio album

Response to SPONSOR's 40-Year Album of Pioneer Radio Stations, which was delivered to you with last week's issue, has been so overwhelmingly enthusiastic that we want to express our thanks publicly.

Frankly, we think that the 40-year album is one of the most unusual and valuable industry records that has ever been assembled, and the major share of credit goes to the more than 100 pioneer stations who dug deep into industry files for the rare pictures and anecdotes in the book.

We doubt if such a compilation of early "radio-ana" can ever again be made. The material won't be available. The records and photos already show the ravages of time.

That's why we urge our readers who would like extra copies of our 40-year album for friends, libraries or other institutions to put in their orders as soon as possible. Hard-cover bound volumes are available at \$5.00 each, regular paper covered copies at \$1.00. Just write SPONSOR.

Lazy copywriters—lousy commercials

We're getting increasingly steamed up over the disgracefully low quality of many current TV and radio commercials, both network and spot.

There are a lot of good commercials on the air. But there are a lot of dreadful ones. And when we say dreadful, we're not talking from the viewpoint of some addle-pated, do-good outside critic.

We mean dreadful by professional advertising standards.

The commercials we're referring to are not those which are dishonest, deceptive, blatant, vulgar or in bad taste. These can be dealt with by the Code authorities and the FTC.

The commercials we most strenuously object to are the far greater number which are hammered together by lazy copywriters, lazy producers and lazy agencies.

They are the commercials which are poorly conceived, inadequately thought through, muddled and confused in viewpoint and focus. They are the commercials which, because of their total lack of organization, seem interminable in length, unconvincing in appeal, and nauseatingly repetitious and boring.

Any advertiser whose agency serves him such radio/TV fare is getting cheated on every ad dollar he spends.

10-SECOND SPOTS

Television: Jimmy Dean told an actors' agent about some of the problems he's having preparing for NBC TV's *Tonight* show, which he'll host the week of 9 July.

"You think you've got troubles—my latest client sings like Como, acts like Lawrence Olivier, and has a build like James Garner."

"You call that trouble? You'll make a million dollars with that guy," Dean said.

"Guy, nothing. It's a girl!"

The law: Johnny Carson said to a policeman who was a contestant on his ABC TV show *Who Do You Trust?*, "If your beat was a lonely path in Central Park, and a beautiful young girl rushed up to you and said that a strange man had suddenly grabbed her, and hugged and kissed her, what would you do?" The cop replied without hesitation, "I would endeavor to reconstruct the crime."

Sports: Frank Gifford, the New York Giants football star and sportscaster, was told by a well-known college football coach, "Whoever he is, there's a dirty sneak thief on my squad. Last year I lost a set of Yale shoulder pads, a Princeton sweat shirt, a pair of Harvard pants, and a couple of Y.M.C.A. towels."

Marriage: If you've ever wondered about a married couple "What did he ever see in her?" here's one answer from the Broadway musical "I Can Get It For You Wholesale." A heel says, "She gave me a beautiful cigarette case at Christmas. So I told her I loved her. Then on my birthday she surprised me with a car. So I told her I adored her—and, to keep the pipeline open, I proposed to her."

Chinese proverb: Comic Alan King says in a chewing tobacco commercial, "Many men smoke, but Fu Manchu."

Navy: Allan Stanley, pres. of Dolphin Productions and captain of the camera boat "Dolphin, Too," will have to be careful while his head of sales, Kurt Blumberg, an atomic submarine lieut. commander in the Naval Reserve, is on active duty. Pleaded Stanley: "Don't torpedo the Dolphin that feeds you."



announcing

*channel 10
serving the
Tampa-St.Petersburg
market*



WTSP-TV, Inc. the third VHF covering the Tampa-St. Petersburg market, is proud to announce the appointment of H-R Television, Inc. as exclusive national representatives. channel 10, another Cahall station, will sign on August 1st.

WOW! THREE BIG REGIONAL SALES!

CALIFORNIA OIL 12 MARKETS!

BOWMAN BISCUIT 36 MARKETS!

FOREMOST DAIRIES 23 MARKETS!

ALL FOR HENNESEY!

Together, including nine stations in major markets that bought the Jackie Cooper series individually, over 70 markets are already sold on **HENNESEY**... and all in almost no time at all! Looks like **HENNESEY** has what advertisers are looking for nowadays: A popular star in a hit network series (96 half-hours)—ready for action right at the windup of the network run. It means ready-made local audiences ready to listen to your product story. **NBC FILMS** **HENNESEY**—no sooner said than sold!

